

THE **BIG BOOK** OF

PIANO • VOCAL • GUITAR

BLUES

80 favorites, including

BABY PLEASE DON'T GO • I'M A MAN • KANSAS CITY • RECONSIDER BABY

WANG DANG DOODLE • YOU SHOOK ME



AIN'T NOBODY'S BUSINESS
AS THE YEARS GO PASSING BY
BABY PLEASE DON'T GO
BEFORE YOU ACCUSE ME (Take a Look at Yourself)
BIG BOSS MAN
BLUES BEFORE SUNRISE
THE BLUES IS ALRIGHT
BLUES WITH A FEELING
BORN UNDER A BAD SIGN
BOURGEOIS BLUES
BRIGHT LIGHTS, BIG CITY
CALDONIA (What Makes Your Big Head So Hard?)
CATFISH BLUES
CHEAPER TO KEEP HER
COME ON IN MY KITCHEN
CRAZY BLUES
CROSSCUT SAW
DIMPLES
EARLY IN THE MORNIN'
EASY BABY
EVERYDAY I HAVE THE BLUES
FLIP, FLOP AND FLY
FORTY-FOUR
FURTHER ON UP THE ROAD
GANGSTER OF LOVE
GOING DOWN SLOW
GOOD MORNING LITTLE SCHOOLGIRL
GOT MY MO JO WORKING
HAVE YOU EVER LOVED A WOMAN
HI-HEEL SNEAKERS
HOW LONG, HOW LONG BLUES
I AIN'T GOT YOU
I JUST WANT TO MAKE LOVE TO YOU
I KNOW WHAT YOU'RE PUTTIN' DOWN
I'D RATHER GO BLIND
I'M A MAN
I'M READY
IF YOU LOVE ME LIKE YOU SAY
IT HURTS ME TOO
JUKE
KANSAS CITY

KEY TO THE HIGHWAY
KIDNEY STEW BLUES
KOZMIC BLUES
THE LEMON SONG
LET THE GOOD TIMES ROLL
LET'S HAVE A NATURAL BALL
LITTLE RED ROOSTER
LOVE STRUCK BABY
MARY HAD A LITTLE LAMB
MATCHBOX
MEMPHIS BLUES
THE MIDNIGHT SPECIAL
MILK COW BLUES
MY BABE
NIGHT TIME IS THE RIGHT TIME
NOBODY KNOWS YOU WHEN YOU'RE
DOWN AND OUT
ORGAN GRINDER BLUES
PARCHMAN FARM BLUES
PLEASE SEND ME SOMEONE TO LOVE
RECONSIDER BABY
THE RIGHT TIME
SATURDAY NIGHT FISH FRY
SEE SEE RIDER
SITTING ON TOP OF THE WORLD
SMOKESTACK LIGHTNING
SMOKING GUN
STATESBORO BLUES
SUGAR MAMA
TEN LONG YEARS
THE THINGS THAT I USED TO DO
THIRD DEGREE
THREE HOURS PAST MIDNIGHT
THE THRILL IS GONE
TROUBLE IN MIND
TUPELO (Tupelo Blues)
TURN ON YOUR LOVE LIGHT
WANG DANG DOODLE
YOU SHOOK ME
YOU'VE GOT TO LOVE HER
WITH A FEELING

U.S. \$19.99



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BLUES

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CORPORATION

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AIN'T NOBODY'S BUSINESS

Words and Music by CLARENCE WILLIAMS, JAMES WITHERSPOON
PORTER GRAINGER and ROBERT PRINCE

Moderately slow (♩ = $\overset{\frown}{\text{3}}\text{♩}$)

Chord diagrams: F, D7, G7b9, C6, C7, F6, Em7, A7, Dm7, F9, Bb, Bdim7, F, Dm7, G7, C9, F, D9.

mf 3

1. One day I have ham and ba - con, and the next day,
3. Instrumental solo

it ain't noth - in' shak - in', and it ain't no - bod - y's busi - ness

if I do, what I do.

3

G7b9

C6

C7

F

Em7

A7

2. Me and my babe, —
4. (See additional lyrics)

oh, we fuss and fight

Dm7

F7

Bb

Bdim7

and then the next min - ute,

ev - ery - thing is al - right, —

F

Dm7

G7

C

and it ain't no - bod - y's busi - ness

what — we do. —

F

D7

1

G7b9

C6

C7

D.S.

2

G7b9 C6 C7 F Em7 A7

One day, — I might take a no - tion to

Dm7 F7 Bb Bdim7 F Dm7

go right down and jump in the o - cean — and it ain't no - bod - y's busi - ness

G7 C F C6 C7 F6

if I do.

a tempo

Additional Lyrics

4. One day I think I'm going crazy,
 And the next day I'm laid back and lazy,
 And it ain't nobody's business if I do.
To Verse 5

AS THE YEARS GO PASSING BY

7

Words and Music by
DEADRIC MALONE

Slow Blues

mp 3

G7

Ab7 4fr

G7

Cm 3fr

1. There is noth-in' I can do,
3., 5. Instrumental solo ad lib.

Fm

Cm 3fr

as you leave me here to cry. _____

There is

Fm

Cm 3fr

noth-in' I can do,

as you leave me here to cry. _____

G7 Ab7 G7

You know my love will follow you as the years go pass -

Cm

by.

2. Give you all that I own;
 { End solo 4., 7. Gon-na leave it up to you.
 6. Instrumental solo ad lib. continues

Fm Cm

that's one thing you can't deny.
 So long, so long, good-bye.

Give you
 Gon-na

Fm

all that I own;
 leave it up to you.

that's one thing you can't deny.
 So long, so long, good

Cm
3frny. _____ }
bye. _____ }

You know my

To Coda

G7

Ab7

G7

love

will fol-low you _____

as the years go pass - in'

Cm
3fr

1, 2

3

D.S. al Coda

by. _____

End solo 7. Gon-na

CODA

Ab7

Rubato

G7

Cm
3fr

Bb/C

Cm
3fr

as the years go pass - in' by. _____

molto rit.

a tempo

rit.

BABY PLEASE DON'T GO

Words and Music by
JOSEPH LEE WILLIAMS

Slowly



Ba - by, please don't go, — ba - by,
lamp down low, — turn the

mf

please don't go, — ba - by,
lamp down low, — turn the

C7




Bb7



please don't go — down to New Or - leans. — I know I
lamp down low, — I beg you all night long. — Ba - by,

G D7



love please you don't so. go. Be - fore I
You know your

Musical notation for the first system, featuring a treble and bass staff with a piano accompaniment. The melody is in the treble staff, and the lyrics are written below it.

G




be man your done dog, gone, be - fore I
you know your

Musical notation for the second system, continuing the melody and piano accompaniment.

be man your done dog, gone, be - fore I
you know your

Musical notation for the third system, continuing the melody and piano accompaniment.

C7 Bb7



be man your done dog, gone I get you 'way out here, I may be
man done gone down the coun - ty line, be - fore the

Musical notation for the fourth system, concluding the piece with a final piano accompaniment.

1

G D7

wrong no more. — Turn the
sher iff come. —

2

D7 G

You phoned me 'way down here, —

you phoned me 'way down here, — you phoned me

C7 Bb7 G

'way down here — a - bout a roll - ing stone, — but you could come down here. —

BEFORE YOU ACCUSE ME

(Take a Look at Yourself)

Words and Music by
ELLAS McDANIEL

Medium Shuffle (♩ = $\frac{3}{4}$)

N.C.

E7



Be - fore you ac - cuse — me,
called your — ma - ma

A7



take a look — at your — self.
'bout three or four nights — a — go.

E7



A7



Be - fore you ac - cuse — me,
I called your — ma - ma

E7



take a look — at your — self. —
'bout three or four nights — a — go. —

B7



You said, — "I'm spend-in' my mon-ey on oth - er wom - en.
Your ma - ma said, "Son, — don't

A7



E7



You're tak - in' mon - ey from some-one else." —
call my daugh - ter no more." —

1

B7



2

B7



I Be -



(1.,3.) fore you ac - cuse _____ me, take a look _ at your -
 (2.) Come on _ back home, _ ba - by. Try my love _____ one more



self. _____ time. _ Be -
 Come



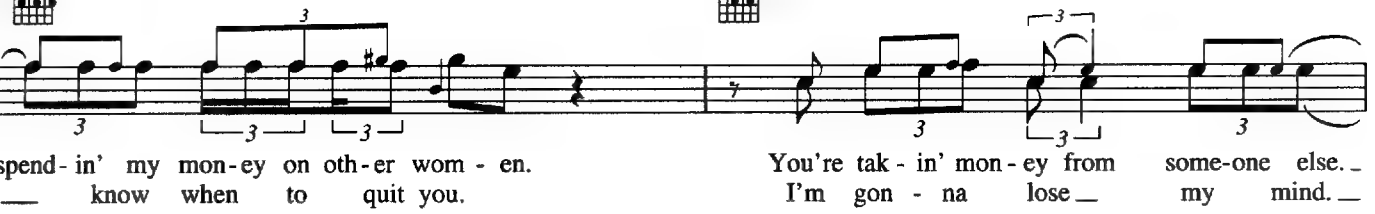
fore you ac - cuse _____ me, take a look at your -
 on back _____ home, _ ba - by. Try my love one more _



self. _____ time. _ You _____ say I'm
 You know I don't _

B7

A7



E7

B7



E7

A7

Instrumental solo

E7



A7 E7

B7 A7 To Coda

E7 1 B7 2 B7 D.S. al Coda

Solo ends *Solo ends* Be -

CODA E7 E9

BIG BOSS MAN

Words and Music by AL SMITH
and LUTHER DIXON

Moderate Rock tempo

The musical score is written for guitar, piano, and voice. It is in the key of E-flat major (three flats) and 4/4 time. The tempo is marked 'Moderate Rock tempo'. The score consists of several systems, each with a guitar part (top staff), a piano accompaniment (middle staves), and a vocal line (bottom staff). The guitar part includes various chords and fretting diagrams, some with 'x' marks indicating specific fretting techniques. The piano accompaniment features a steady bass line and harmonic support. The vocal line includes the lyrics: 'Big Boss Man, can't you hear me when I call, Big Boss Man, can't you'.

Guitar Chords and Fretting:

- System 1: Eb (3fr)
- System 2: Eb7, Eb (3fr), Eb6, Eb7, Eb6, Eb (3fr), Eb6
- System 3: Eb7, Eb6, Eb (3fr), Eb6, Eb7, Eb6, Eb (3fr), Eb6
- System 4: Eb7, Ab9 (4fr), Ab (4fr), Ab6 (3fr), Ab7 (4fr), Ab6 (3fr), Ab (4fr)

Vocal Lyrics:

Big Boss Man, can't you
hear me when I call,
Big Boss Man, can't you

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Ab9 4fr Ab7 4fr Eb 3fr Eb6 Eb7 Eb6 Eb 3fr Eb6

hear me when I call?

Eb7 Eb6 Bb Eb9 Bb7 Bb6 Ab 4fr Ab7 4fr

You know you ain't so big. You're just

Ab6 3fr Eb 3fr Eb6 Eb7 Eb6 1, 2 Bb7 4fr

tall that's all.

Ahead to verse

3

Fine

Well, you
Well, I'm
Well, you













got me work - ing, ba - by, work - ing 'round the
 gon - na get a Boss Man, one that treats me
 got me high, ba - by, got me wor - ried,














clock. I want a lit - tle drink of
 right. I work hard in the
 too, Tell me, tell me,



wa - ter but you won't let Jim - my stop. Big Boss
 day ter rest - ing at night. Big Boss
 tell me what you're gon - na do? Big Boss



BLUES BEFORE SUNRISE

Words and Music by
LEROY CARR

Slow Blues

Bb



mf

Bb



Blues be-fore sun - rise, _____ tears stand-in' in my eyes. _____
 No bod - y knows _____ what a shape I'm in. _____
 Lost ev - 'ry - thing, _____ ev - 'ry-thing I ev - er

owned. _____ I

Blues be-fore sun - rise with tears stand-in' in my eyes. _____
 No bod - y knows _____ what a shape I'm in. _____
 lost ev - 'ry - thing, _____ ev - 'ry-thing I ev - er

owned. _____

Such a
My
For

F7

hard up feel - in', _____
wife done left me _____
sev - en long years _____

boy, I sure de - spise. _____
for an - oth - er man. _____
I tried to get a -

Eb7

Bb

long. _____

Play 3 times

Sev-en long years, -

Lord knows I _____ tried. _____

Ev - 'ry-thing I could to get a - long with my

wife, oh; blues be-fore sun - rise tears stand-in' in my eyes.

Such a hard up feel - in',

boy, I sure de - spise.

THE BLUES IS ALRIGHT

Words and Music by
MILTON CAMPBELL

Moderately fast (♩ = $\frac{3}{4}$)



A♭7



E♭7



B♭7



A♭7



E♭7



Bb7



Eb7



I've got this song
have left me,

I'm gon - na
some - she gave me the

sing.
one
blues.

I'm gon - na sing it just for
that meant the whole world to me.
That was the last thing I thought I could

Ab7



you.
use.

If you need the blues,
But she left me for some - one else,
But now I'm glad she left me.

I want you to help me sing it, too.
left my heart in mis - er - y.
I'm glad she gave me the blues.

Bb7



I want ev - 'ry - bod - y to hear me when I say
That's when I found out the blues
You see I went out and found me,

Ab7



1, 2

Eb7



that the blues is back and it's here to stay.
would al - ways be — a part of me.
I went and found — me some - one

Bb7



3



Bb7



I used to new.
When she

Eb7



Hey, hey, the blues is al-right. Hey, hey, the
Instrumental solo ad lib.

Ab7



blues is al - right. Hey, hey, the blues is al - right.

3

Eb7



Bb7



Hey, hey, the blues is al - right. It's al - right, it's al -

3

Ab7



1, 2

Eb7



Bb7



To Coda

right ev-'ry day and night.

3

3

Eb7



Bb7




night.

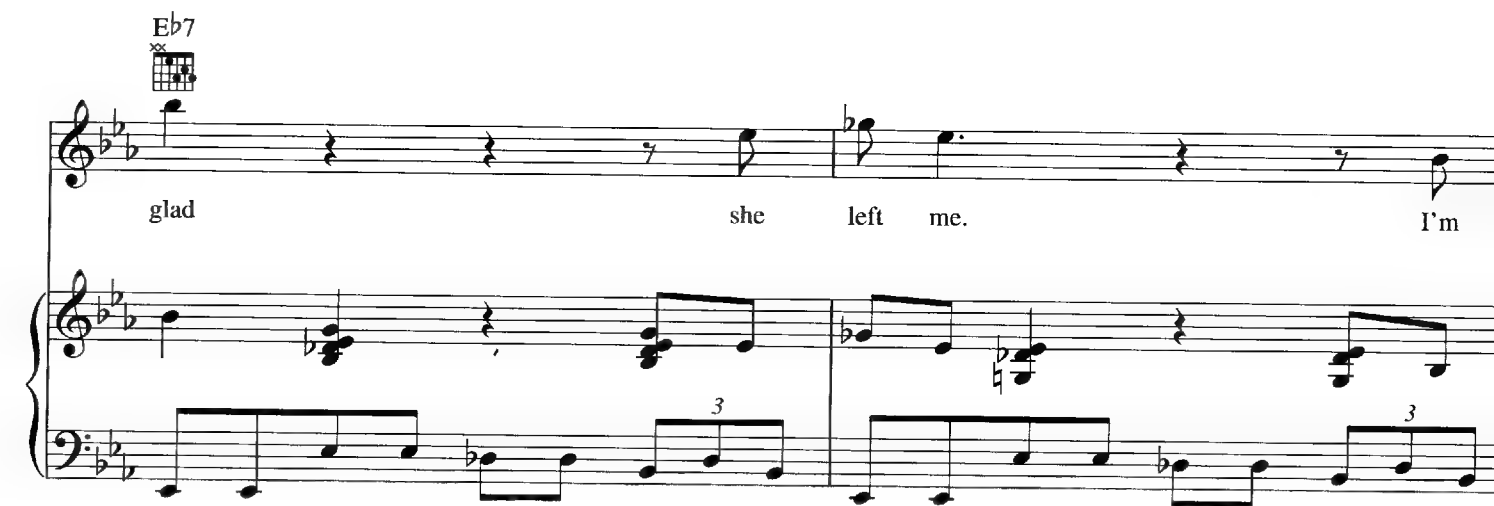
I'm

3

E \flat 7



glad she left me. I'm



glad she gave me the blues. — You see, I'm



A \flat 7



grate - ful to the blues. — It was the blues — that brought me to



E \flat 7




you. You see, if she had



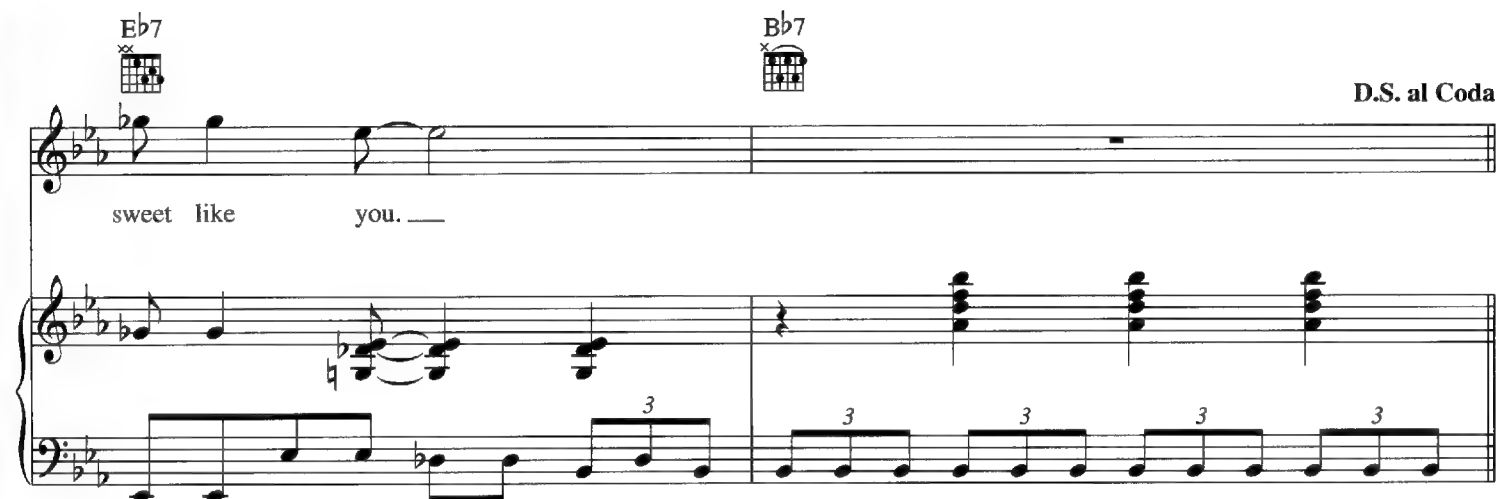
Bb7  **Ab7**  4fr

nev - er giv - en me the blues, I nev - er would have found some - one



Eb7  **Bb7**  D.S. al Coda

sweet like you. —



CODA  **Eb7**  **Bb7** 

night. It's al - right, it's al -



Ab7  4fr **Eb7**  **Bb7 Eb7#9** 

right ev-'ry day and night.



BLUES WITH A FEELING

Words and Music by
WALTER JACOB

Medium walking Blues (♩ = $\frac{3}{4}$ ♩)




The piano score is written in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Medium walking Blues' with a note value of 3/4. The score is divided into four systems, each with a treble and bass staff. Chord diagrams for A, D7, and E7 are provided above the staff. The first system starts with a treble staff melody and a bass staff accompaniment, marked 'mf'. The second system features a treble staff melody with triplets and a bass staff accompaniment. The third system continues the melody and accompaniment, with a triplet in the bass staff. The fourth system concludes the piece with a final triplet in the bass staff.

System 1: Treble staff melody, bass staff accompaniment. Chord diagram: A. Dynamic: *mf*.


System 2: Treble staff melody with triplets, bass staff accompaniment. Chord diagram: D7.


System 3: Treble staff melody with triplets, bass staff accompaniment. Chord diagrams: A, E7.

System 4: Treble staff melody with triplets, bass staff accompaniment. Chord diagrams: D7, A, E7.


A  D7  A 


Blues with a feel - ing, that's what I have to - day. —
Instrumental solo
 What a lone - some feel - ing when you're by your - self. —



D7 





Blues with a feel - ing, that's what I have to - day. —
 What a lone - some feel - ing when you're by your - self. —



A  E7 

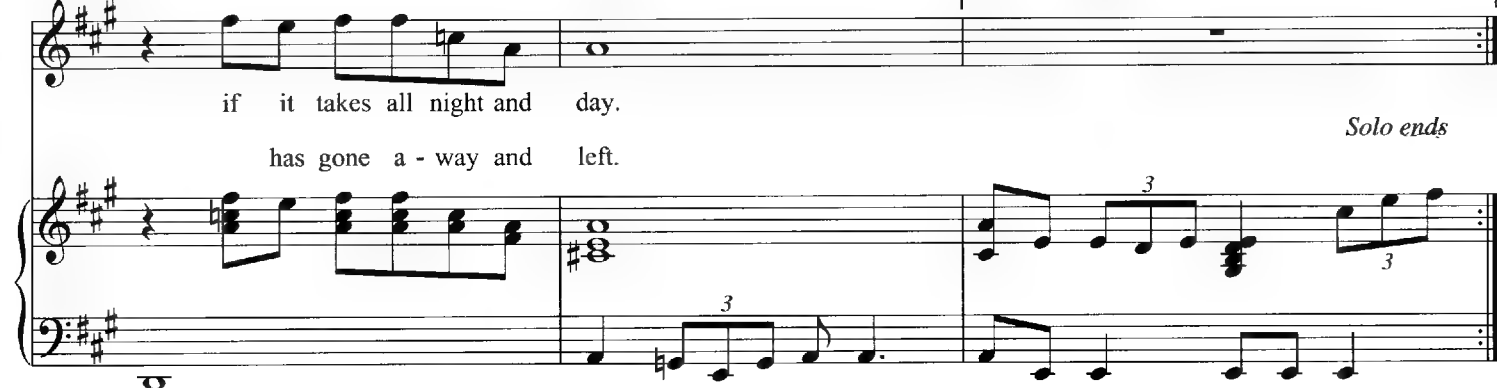
I'm gon - na find my ba - by,
 When the one that you're lov - in'



D7  A  1, 2  E7 

if it takes all night and day.
 has gone a - way and left.

Solo ends



find my ba - by, if it takes all night and day.

BRIGHT LIGHTS, BIG CITY

Words and Music by
JIMMY REED

Bright Rock tempo

Chords: G6, Dm7, C, Bb

Lyrics:

Bright lights, big city,
gone to my ba - by's head. Bright lights, big
city, gone to my ba - by's head.













tried to tell the wom-an but she don't be-lieve a word that I said.
 got - ta tell your ma - ma that you don't be-lieve a thing that I said.



















Al - right, pret - ty ba - by, gon - na


need my help — some - day. All right, pret - ty










ba - by, — gon - na need my help — some - day. You gon - na











wish you had lis - ten'd to some of the things _ that I say. _____




Bright

say. _____








Repeat and Fade



BORN UNDER A BAD SIGN

Words and Music by BOOKER T. JONES
and WILLIAM BELL

Moderately



mf

The piano introduction is in 4/4 time. The right hand starts with a half note G4, followed by a quarter note A4, then a half note B4. The left hand plays a steady eighth-note bass line: G2, A2, B2, C3, D3, E3, F3, G3.



When I was just a little boy, my daddy left home. He

The vocal melody for the first line is: G4 (quarter), A4 (quarter), B4 (half). The piano accompaniment continues with the same eighth-note bass line and chords: Am (first two measures), Bm (third measure), Am (fourth measure), Bm (fifth measure).



left me and my mama to go it all alone. You know, the times were hard, but somehow we survived.

The vocal melody for the second line is: G4 (quarter), A4 (quarter), B4 (half). The piano accompaniment continues with the same eighth-note bass line and chords: Am (first two measures), Bm (third measure), Am (fourth measure), Bm (fifth measure).



N.C.

Lord knows, it's a mystery to me how she managed to keep us alive.

The vocal melody for the third line is: G4 (quarter), A4 (quarter), B4 (half). The piano accompaniment continues with the same eighth-note bass line and chords: Am (first two measures), Bm (third measure), Am (fourth measure). The piece ends with a final piano flourish in the right hand: G4 (quarter), A4 (quarter), B4 (half), C5 (quarter).

Am



Born un-der a bad sign; been down _ since I be - gan to crawl.

E



D



Am



Bm



Oh, if it was-n't for bad _ luck, _ I would-n't have no luck at all. (Let _ me tell you.)

Am



Bm




Am



Hard luck and trou - ble
I can't read; I nev - er
Wine and wom - en is




is my on - ly friend; been on my own ev - er since I was ten.
learned how to write. My whole life has been one big fight.
all I _ _ _ _ _ crave; a big head wom - an will _ _ _ _ _ car - ry me to my grave. }

Am




Born un-der a bad sign; been down _ since I be - gan to crawl.


E D Am

Oh, if it was - n't for bad ____ luck, _ I would-n't have no luck at all.

Bm Am To Coda Bm Am Bm





(Spoken:) I've often heard the old folks say,

Am Bm Am





"Don't give up, when the chips are down, you got to keep on pushing." So I



guess I gotta keep on pushing. You see, I was down, but I



kind of picked myself up a little bit, oh, and I had to dust myself off,



clean myself up, and now, I'm gonna keep on pushing; I can't stop.

N.C.

D.S. al Coda

CODA



Repeat and Fade



Optional Ending



(Spoken ad lib.)

I'm gonna get myself together now,
I'm gonna keep on pushing.

BOURGEOIS BLUES

Words and Music by HUDDIE LEDBETTER
Edited by ALAN LOMAX

Moderately (♩ = $\overset{3}{\text{♩}}$)

B♭7

mf

E♭7

B♭7

F7

B♭7

Me and my wife, — we went all o - ver town. — I
Me and my wife, — we were stand - in' up - stairs. — I
Home of the brave, — land of the free, — I
Tell the col - ored folk to lis - ten to me. — Don't

Ev - 'ry - where we'd go the peo - ple put us down. Lord, it's a
heard a white man say, "I don't want no nig - gers up there. He's a
don't wan - na be mis - treat - ed by no bour - geoi - sie, Lord, in a
try to find a home in Wash - ing - ton, D. C., it's a

Eb7

bour - geois town. —
bour - geois man. —
bour - geois town. —
bour - geois town. —

It's a bour - geois town. —

Bb7

F7

I got the Bour - geois Blues, — gon - na spread the news all — a - round. —

Bb7

1-3 4

CALDONIA

(What Makes Your Big Head So Hard?)

Words and Music by
FLEECIE MOORE

Medium Boogie-Woogie

C



mf



F7



C

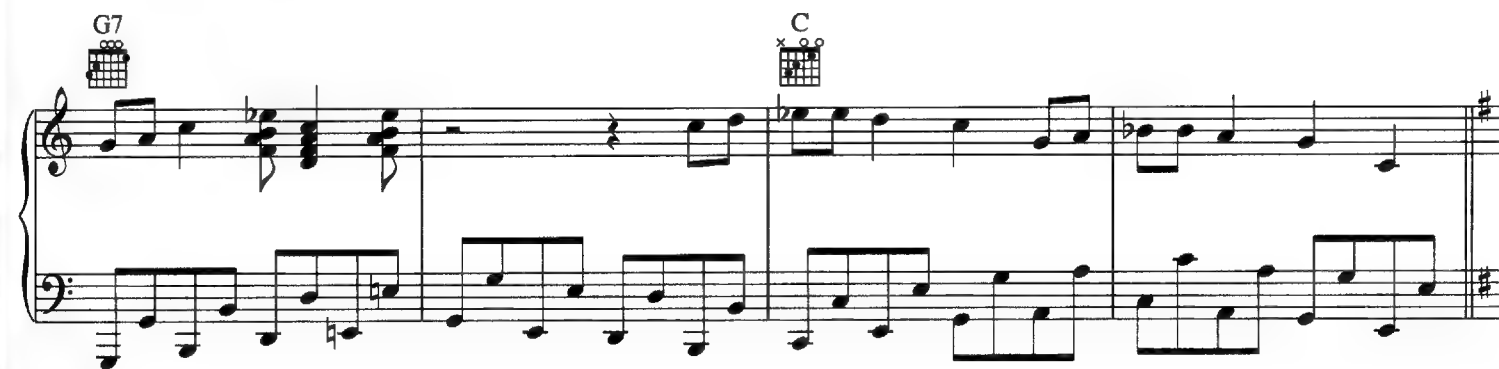


G7



C





G




Walk-in' with mah ba - by, she's got great big feet. — She's long, lean and lank - y, ain't had

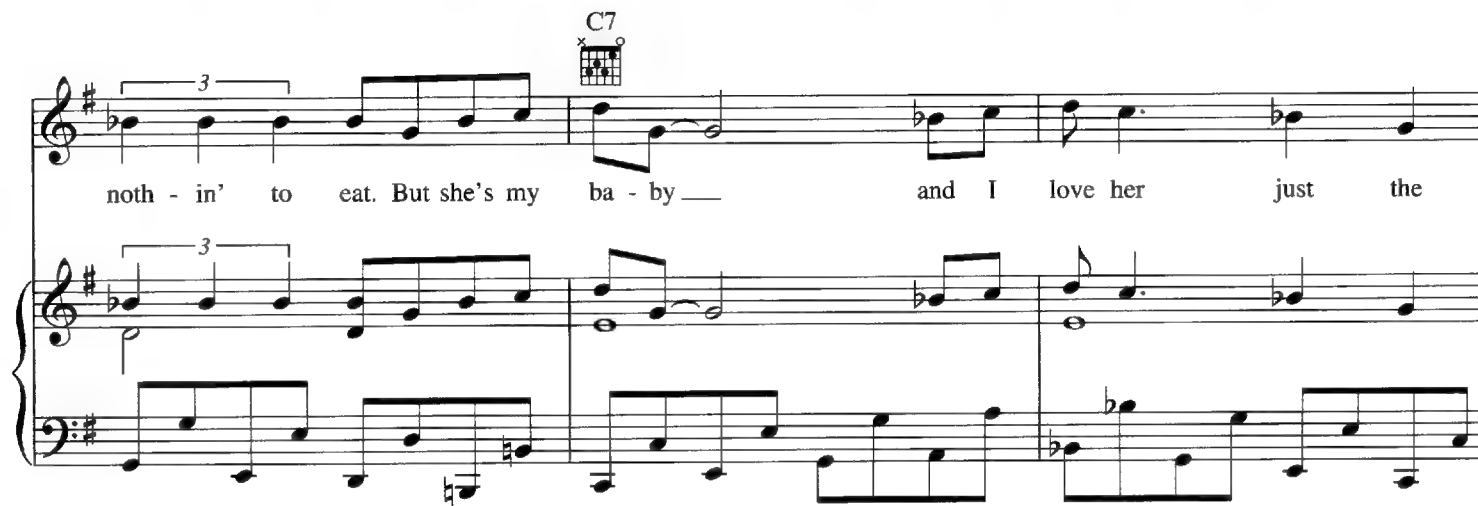
mf



C7



noth - in' to eat. But she's my ba - by — and I love her just the



G



same. —


D7



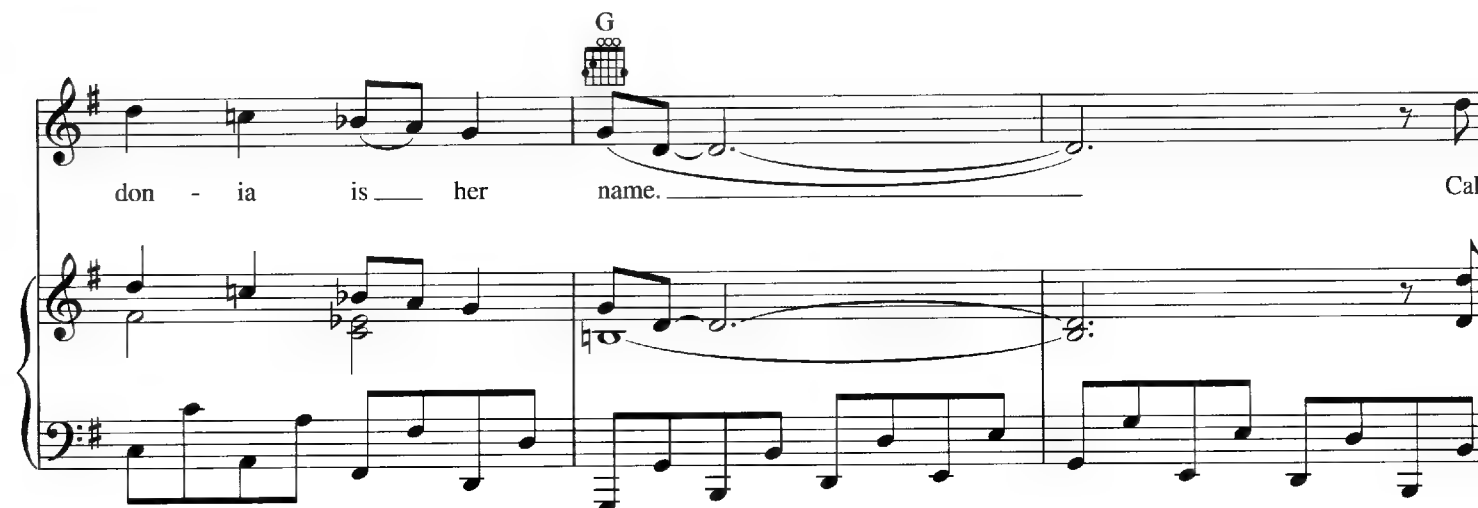
Cra - zy 'bout that wom-an 'cause Cal



G



don - ia is — her name. — Cal



N.C.

don - ia! Cal - don - ia! What makes your big head so

C

hard? But I love you, — love you just — the

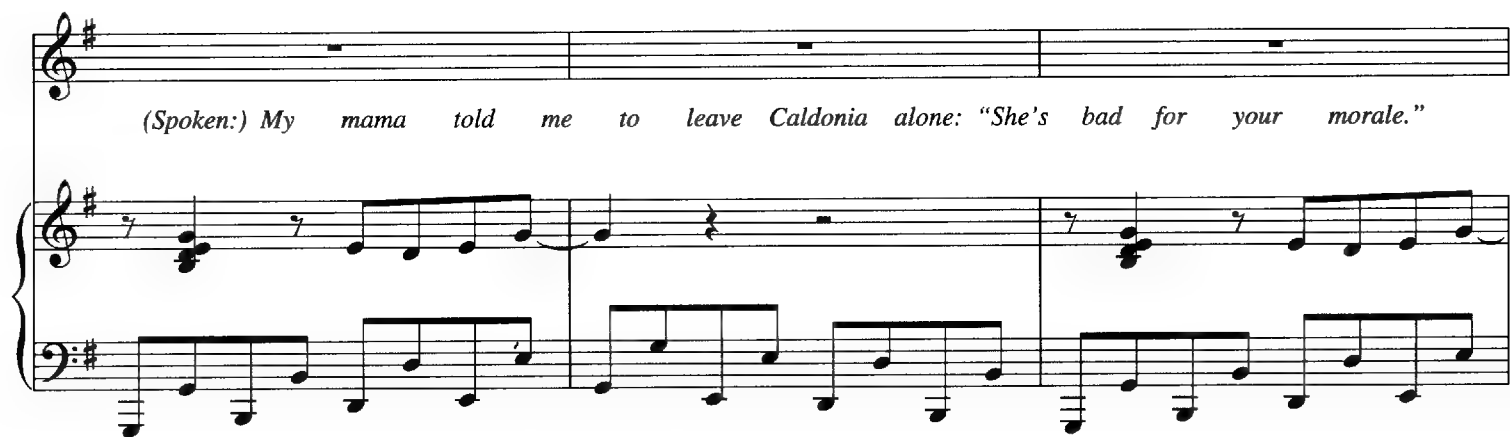
G D7

same. — Cra - zy 'bout that wom - an 'cause Cal -

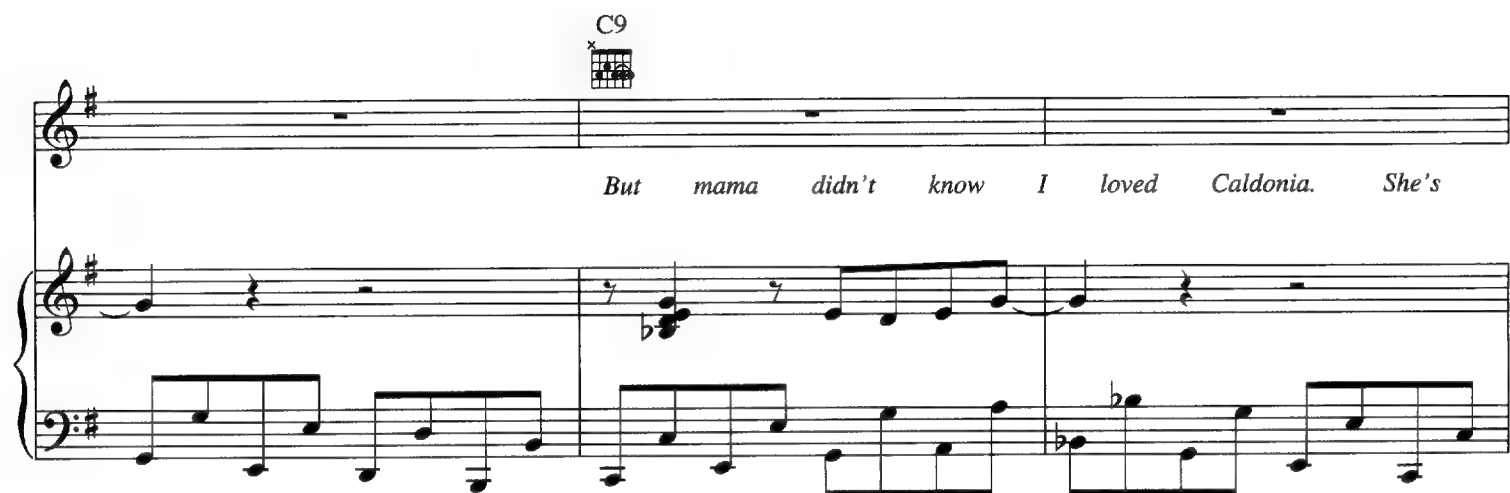
G

don - ia is — her name. —

(Spoken:) My mama told me to leave Caldonia alone: "She's bad for your morale."



But mama didn't know I loved Caldonia. She's



such a swell gal! So, I'm goin' down to

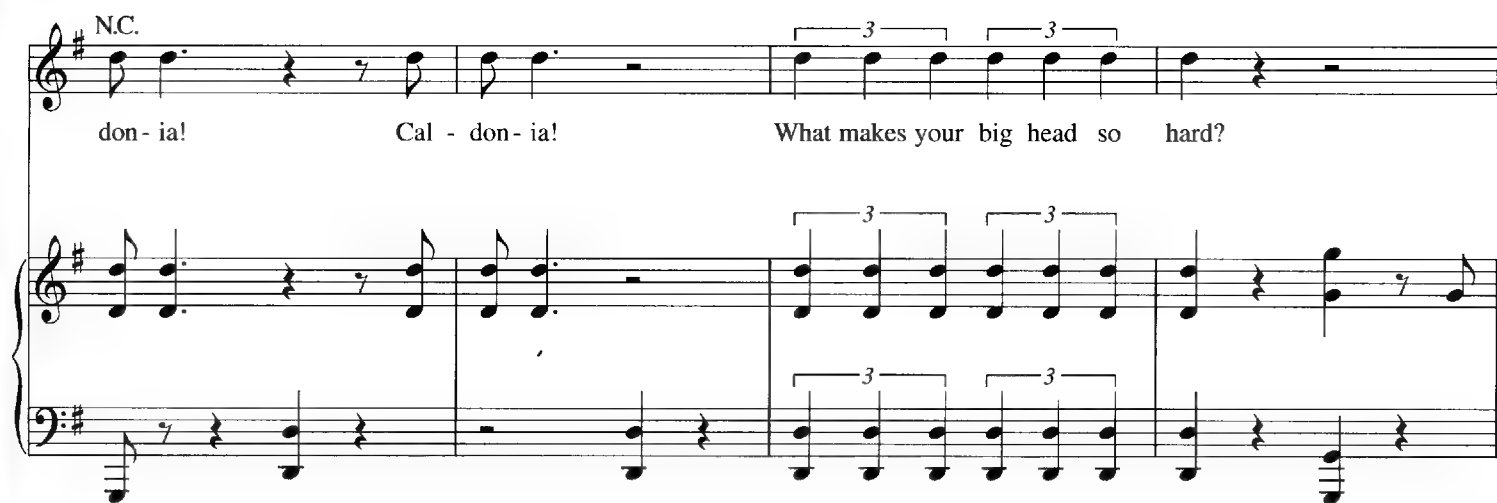


Caldonia's house and ask her just one more time. Cal -



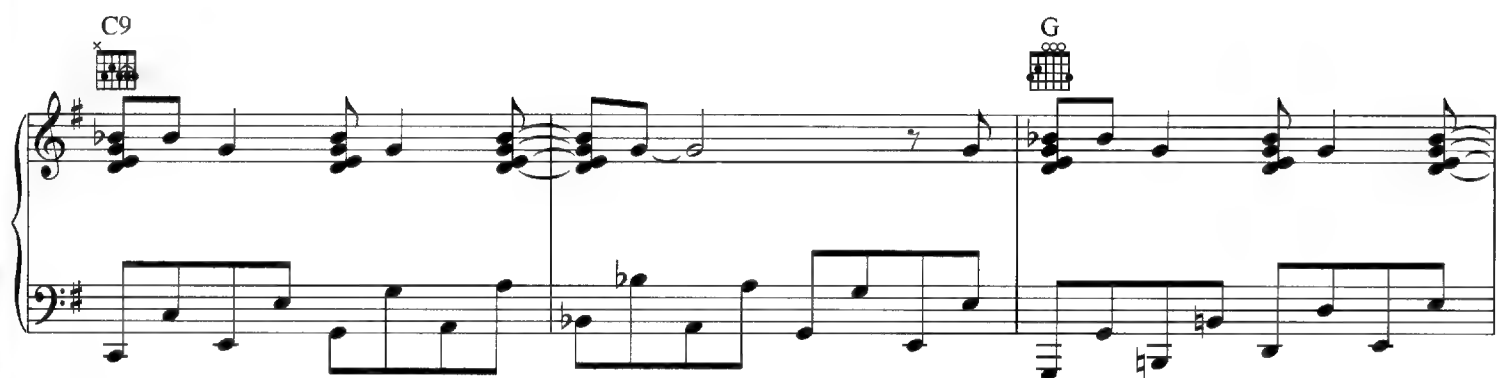
N.C.

don - ia! Cal - don - ia! What makes your big head so hard?



C9

G



Am7

D7



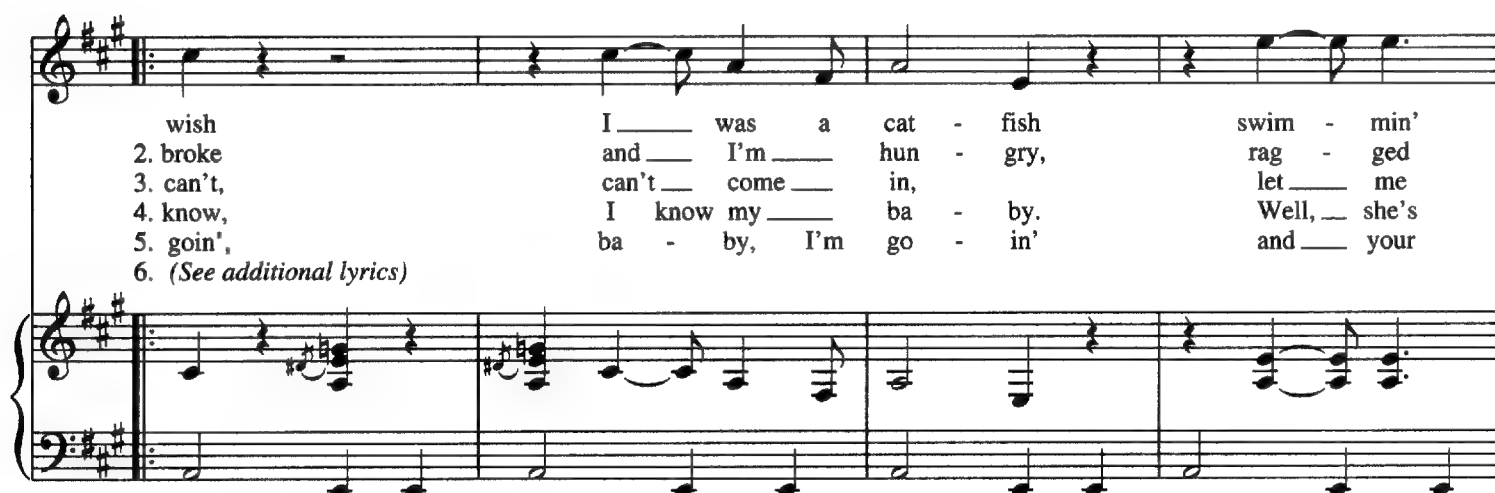
G



CATFISH BLUES

Words and Music by
ROBERT PETWAY

Moderately (♩ = $\overset{\frown}{\text{3}}$)



all you _____ wom - en _____ fish - in'
 I clean _____ up, ba - by, can I stay home with
 leave so _____ ear - ly, _____ your _____ man _____ won't
 train pulls _____ in and _____ I _____ come walk - in'
 more that you cry, ba - by, more that I'll

af - ter me, fish - in' af - ter me,
 you, stay home with you,
 know, won't nev - er know,
 out, come walk - in' out,
 go a - way, more that I'll go a - way,

Play 6 times

fish - in' af - ter me. Well, _____ I'm
 stay home with you? If _____ I
 won't nev - er know. Oh, _____ I
 come walk - in' out. Yes, _____ I'm
 more that I'll go a - way. Well, _____ now

Repeat and Fade

Additional Lyrics

6. Well, now I know, I know you don't want me.
 Why in the world won't you tell me so?
 Then I won't be caught, baby, 'round
 Your house no more,
 Your house no more,
 Your house no more.

CHEAPER TO KEEP HER

Words and Music by
MACK RICE

Moderate Swing ($\text{♩} = \text{♩}^3$)

mf

C9 Db9 C9 Db9 C9 Db9

It's cheap-er to keep her. — It's

cheap-er to keep her. — When your lit - tle girl — make you mad,

and you get an at - ti-tude and pack your bags, —

G7

five lit - tle chil - dren that you're leav - in' be - hind, —

F7

son, you're gon' pay some al - i - mo - ny or do some time. That's why it's

C7

F7

cheap-er to keep her. —

It's cheap-er to keep her. — (It's

G7

cheap - er to keep her. —

{ When you get to stare — the
By the time you get through look - in' that

F7




judge in the face, — } you're gon-na wan-na cuss — the whole hu-man race. — That's why it's

judge in the face. }

3 3 3

C7




3 3

cheap-er to keep her. — (It's cheap-er to keep her.) — It's


3 3

Eb



3fr

Ab/Eb



C7



3 3 3 3 3 3

cheap-er to keep her. — (It's cheap-er, it's cheap-er, it's cheap-er, it's cheap-er, it's

3 3 3 3 3 3


3 3

cheap-er to keep her.) — { You did-n't pay but two dol-lars to the

I — know you think the

3 3 3 3


F7



bring that lit - tle girl home. Now you're a - bout to pay two - thou - sand
grass is green - er way o - ver on the oth - er side.

3 3 3


G7



to leave her a - lone. You see an - oth - er wom - an out there and you
When that judge _____ give you that

3 3 3 3

F7



wan - na make a change. But she ain't gon - na want you 'cause you won't have a
dirt - y _____ look, you may as well _____ put your mon - ey _____ in

7 3



1 2

damn thing. — That's why it's ma - ma's pock - et - book. That's why it's

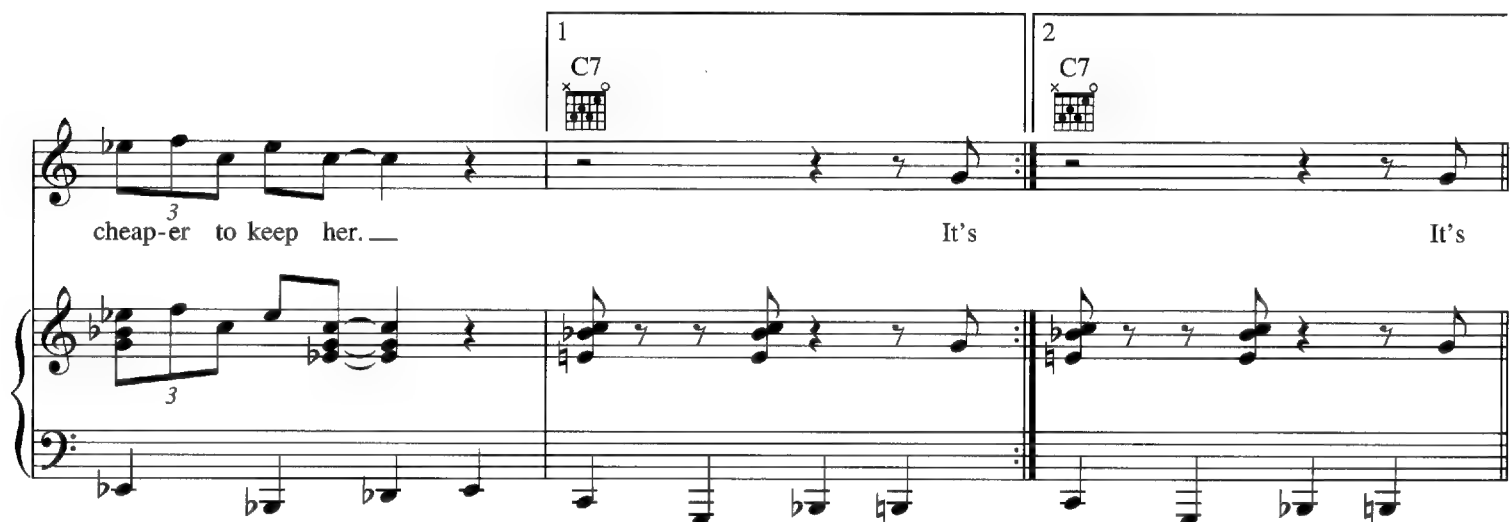
C7  **Eb** 

cheap-er to keep her. — (It's cheap-er to keep her. — It's



1 **C7**  2 **C7** 

cheap-er to keep her. — It's It's



Repeat and Fade

cheap - er, it's cheap - er, it's cheap - er, it's cheap - er, it's



Eb  **Optional Ending** **C7** 

N.C. 3 cheap-er to keep her. — It's cheap-er to keep her. —



56

Bb

Ah, the wom-an I love, took from my best

friend. — Some jok-er got — luck - y, stole he back — a - gain. — You bet-ter come

on in my kitch - en, babe, it's gon' to be rain - in' out - doors. —

Aw, — she's

Bb

gone I know she won't come back. I've taken the last nick-el out of her-na-tion

sack. You bet-ter come on in my kitch-en, babe, it's

gon' to be rain-in' out-doors. (Spoken:) Baby, can't you hear that wind howl?

Oh, can't you hear that wind howl? You bet-ter come

on in my kitch - en, ba - by, it's gon' to be rain - in' out - doors.

When a wom-an gets in

trou - ble — ev - 'ry - bod - y throws her down. — Look-in' for her good friend, none can _ be

found. You bet-ter come on in my kitch - en, ba - by, it's

gon' to be rain - in' out - doors. -

Win-ter-time's com - in', it's gon' be slow. You can't make the

win-ter, babe, - that's dry long - so. You bet-ter come on in my kitch-

en, - 'cause - it's gon' to be rain - in' out - doors. -

CRAZY BLUES

Words and Music by
PERRY BRADFORD

Medium Blues tempo (♩ = $\frac{3}{4}$)

C7

mf

F

Db9 **C9** **F**

I can't sleep at night.

C7

I can't eat a bite _____ 'cause the { man gal } I love _____

F **F7**

{ he she } don't _____ treat me right. _____

B \flat B \flat m F

{ He } makes me feel so blue. I don't know what to do. Some-times I sit and sigh
 { She }

F7 C7

and then be - gin to cry 'cause my best friend _ said { his } last _ good-
 { her }

F C7 F

bye. _ There's a change _ in the o -

C7 F F7

- cean, change in the deep blue sea, my ba - by,

Bb7

C7

F

I'll tell you, folks, there

ain't no change in me.

F#dim

Gm7

C7

Gm7

C7

My love for that { man gal }

will al - ways be.

F

Bb

Bbm

F

Db7

C7

F

Now I can read { his her } let - ters. I

sure can't read { his her } mind.

F7

Bb7 **F**

I thought { he's } lov - in' me. { He's } leav - in' all the time.

C7

Now I see — my poor love — was

F **Gm7** **C7** **F**

blind. — Now I got the cra - zy

F7 **Bb7** **F**

blues since — my ba-by went a - way. I ain't got no time to

64

F7 **G7** **C7**

lose. I must find _____ { him } to - day. _____ Now the

her

F

doc - tor's gon - na do all that he can. — But what you're gon - na need is an

F **Dm7** **G7**

un - der - tak - er man. I ain't had noth - in' but bad news. — Now —

C7 **C9#5** **F** **F7/A** **Bb** **G7b5/B** **F/C** **C7#5** **F6/9**

— I got the cra - zy blues. —

DIMPLES

Words and Music by JOHN LEE HOOKER
and JAMES BRACKEN

Moderate Shuffle

The piano score for "Dimples" is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked "Moderate Shuffle". The score consists of four systems of piano notation, each with a treble and bass staff. Chord diagrams are provided above the staff for F, Bb7, and C7. The lyrics "I love the way you" are written below the staff.

Chord diagrams shown:

- F
- Bb7
- C7
- Bb7
- F
- N.C.

Lyrics: I love the way you

F

walk,
day,
day,
jaws,

said I'm cra - zy 'bout your
in your neigh - bor -
walk - in' up and down the
you got dim - ples in your

walk.
hood,
street,
jaws,

I love — the way you
I see — you ev - 'ry
you got on your high heel
you got dim - ples in your


Bb7

F

talk
day,
steel, baby,
jaws,

when you're talk - in' that talk.
and you sure — look good.
you you sure — look neat.
you got dim - ples in your jaws.


C7




I love _____ the way you walk,
 I see _____ you ev - 'ry day,
 I see _____ you ev - 'ry day,
 You got dim - ples in your jaws,

you're my

Bb7



1 - 3
F










babe, I got my eyes on you.

{ I see _____ you ev - 'ry
 I see _____ you ev - 'ry
 You got dim - ples in your

4

F F7 Bb Bdim C7 Gb7 F

you.

CROSSCUT SAW

Words and Music by
R.G. FORD

Moderately

The musical score for 'Crosscut Saw' is written for piano in 4/4 time. It consists of four systems of music. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The tempo is marked 'Moderately'. The first measure of the first system has a guitar chord diagram for the A major chord (x o o o x o) and a dynamic marking of 'mf'. The second system features guitar chord diagrams for D major (x o o o x o) and A major (x o o o x o). The third system features a guitar chord diagram for E7 (x o o o x o). The fourth system features guitar chord diagrams for D major (x o o o x o) and A major (x o o o x o). The score includes various musical notations such as eighth notes, quarter notes, and rests. The lyrics 'I'm a' are written below the final measure of the fourth system.

A

mf

D

A

E7

D

A

I'm a


A



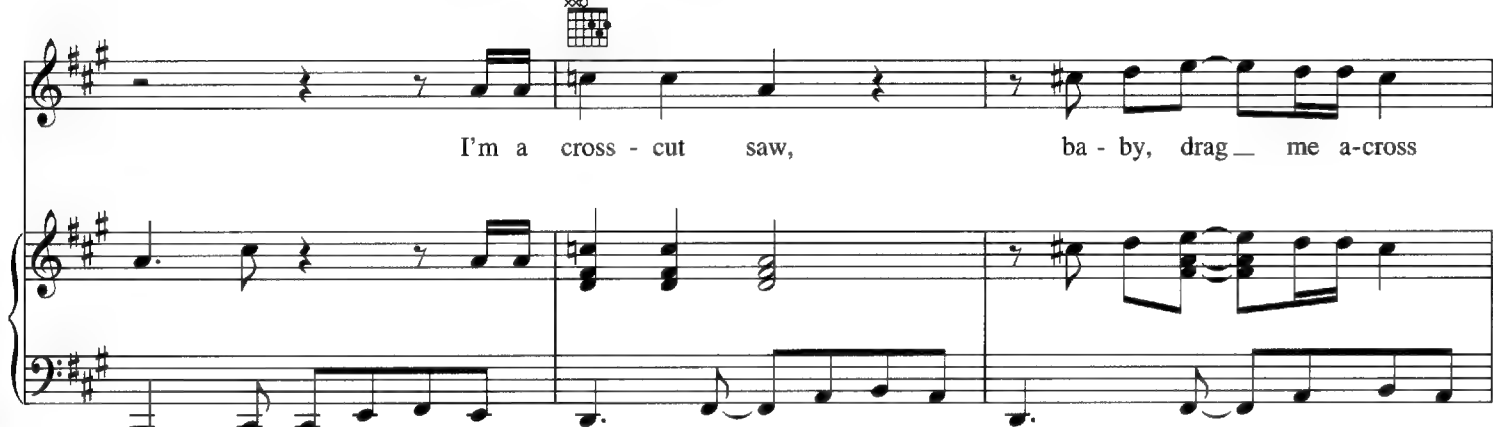
cross-cut saw, — ba - by, drag — me a-cross your log.



D



I'm a cross - cut saw, ba - by, drag — me a-cross



A



your log.

E7



I'll cut your wood so eas - y for you



D



you can't help but say, "Hot Dog!"

A



Some





call me Wood - cut-ting Sam, some call me Wood - cut-ting Jim, the
dou - ble blade _ axe that real - ly cuts _ good. I'm a

last girl I cut wood for, she wants _ me back a - gain. _ Well, I'm a
cross - cut saw that will bur - y in your wood. _ I'm a



cross - cut saw, ba - by, drag _ me a - cross
cross - cut saw, ba - by, drag _ me a - cross


A



your log. I'll cut your
your log. I'll cut your




E7

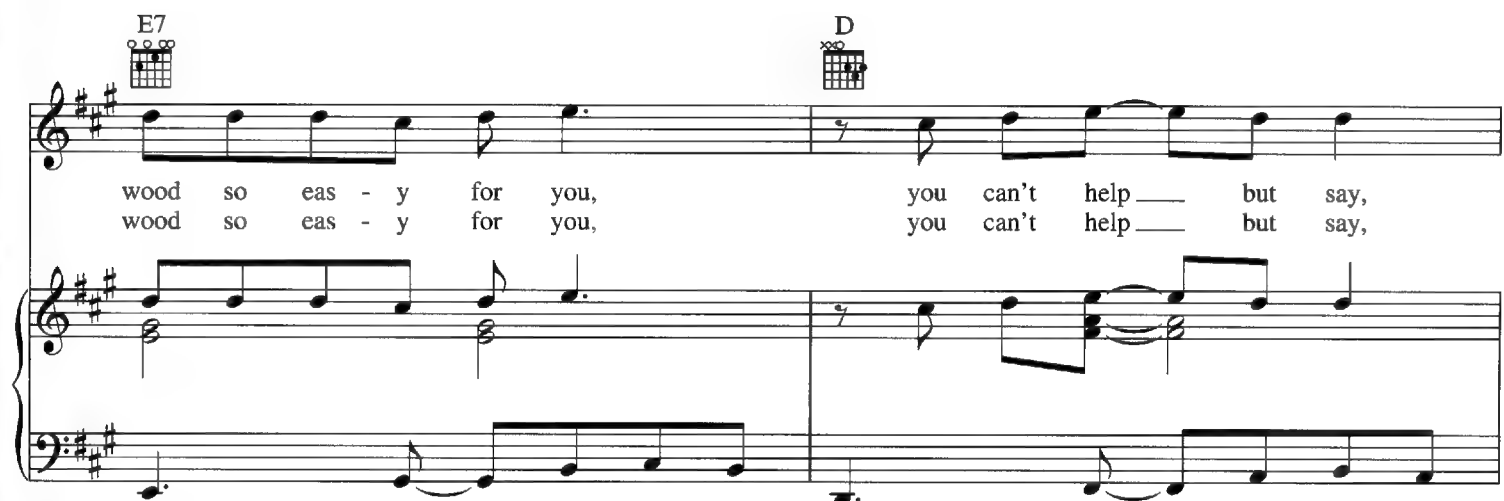


wood so eas - y for you,
wood so eas - y for you,

D



you can't help — but say,
you can't help — but say,



A



1 2

"Hot Dog!" I've got a
"Hot Dog!"

D.C. and Fade



EARLY IN THE MORNIN'

Words and Music by LEO HICKMAN
LOUIS JORDAN and DALLAS BARTLETT

Slow Rhumba

E \flat



mf

The first system of musical notation for the piano accompaniment. It features a treble and bass staff in E-flat major (three flats). The treble staff has a 3rd fret barre and a triplet of eighth notes. The bass staff has a 3rd fret barre and a triplet of eighth notes. The tempo is marked 'Slow Rhumba' and the dynamics are 'mf'.

The second system of musical notation. The treble staff has a 3rd fret barre and a triplet of eighth notes. The bass staff has a 3rd fret barre and a triplet of eighth notes. The lyrics are: "It's ear - ly in the morn - in' and I went to Jin - ny Lou's to get ____".

The third system of musical notation. The treble staff has a 3rd fret barre and a triplet of eighth notes. The bass staff has a 3rd fret barre and a triplet of eighth notes. The lyrics are: "can't get right 'cause I had a date with my some - thing to eat and the wait - ress look'd at me and said, ____".

E \flat 7



A \flat



The fourth system of musical notation. The treble staff has a 4th fret barre and a triplet of eighth notes. The bass staff has a 4th fret barre and a triplet of eighth notes. The lyrics are: "ba - by last night. ____ Now it's } ear - ly in the morn - in' ____ 'Pops, you look beat.' ____ Now it's }".

E \flat
x 3fr

it's ear - ly in the morn - in' _____ It's

B \flat 7
A \flat 7
x 4fr

ear - ly in the morn - in' and I ain't got _____ noth - in' but the

E \flat
x 3fr

blues _____ I I

went to all the plac - es where we used to go. Went
 went to see her girl - friend but she was out. I
 had a lot of mon - ey when I start - ed out. I

to her house but she did - n't live there no more. } Now it's
 knock'd on her moth - er's door and how she did shout. }
 could - n't find my ba - by, now my mon - ey's run out. }

ear - ly in the morn - in' it's




E \flat 7



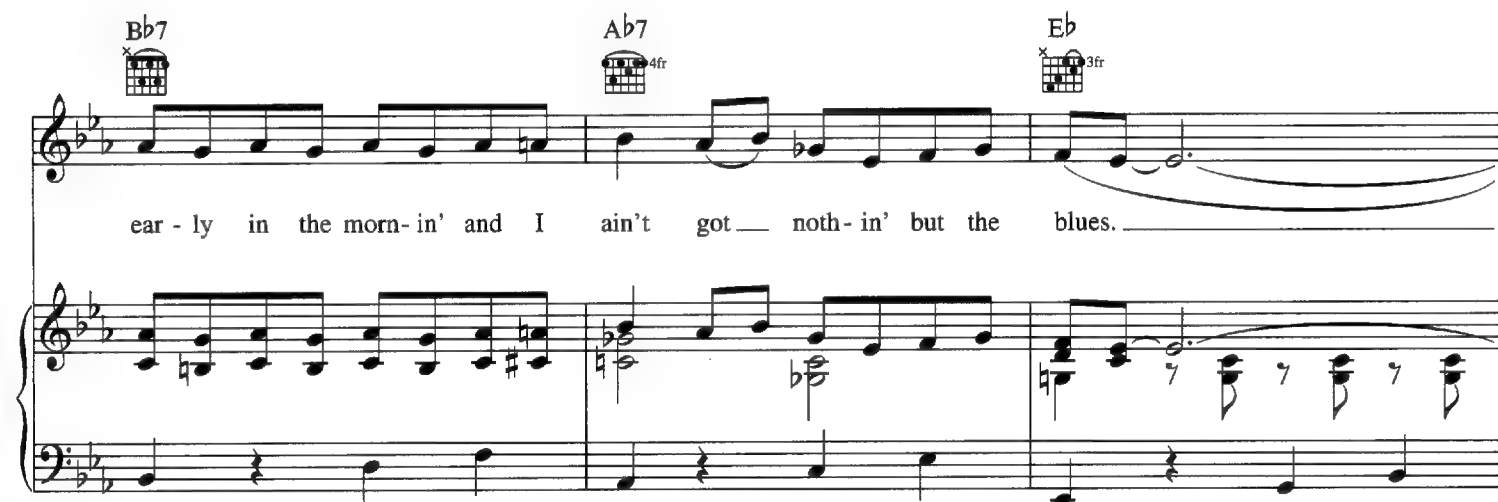
ear - ly in the morn - in', _____ It's



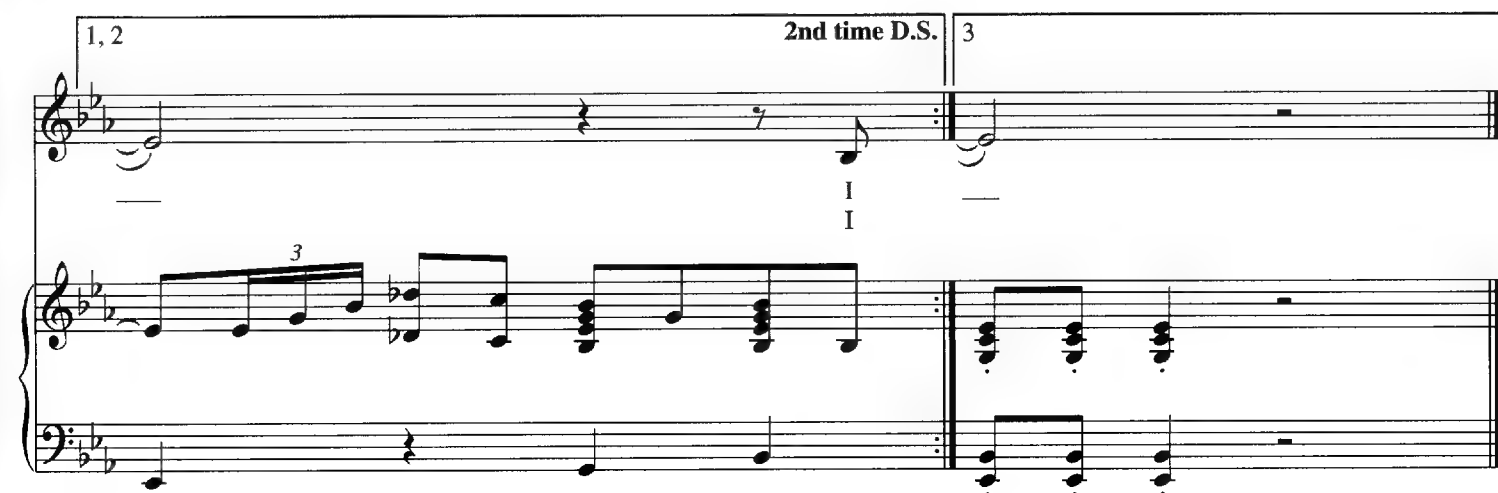
B \flat 7 **A \flat 7** **E \flat**

ear - ly in the morn-in' and I ain't got — noth-in' but the blues. _____



1, 2 **2nd time D.S.** 3



EASY BABY

Written by WILLIE DIXON

Moderately

The musical score for 'Easy Baby' is written for piano and voice. It is in 12/8 time and features a moderate tempo. The score is divided into three systems, each with a vocal line and a piano accompaniment. The piano part consists of a right hand with chords and a left hand with a steady bass line. The vocal line is in the treble clef. The first system starts with a C7 chord and a mezzo-forte (mf) dynamic. The second system includes an F7 chord and a C7 chord. The third system includes a G7 chord and an F7 chord. The lyrics are: 'Eas - y, ba - by, eas - y, ba - by. Eas - y, ba - by, let me love you night and'.

mf

C7

F7

C7

G7

F7

Eas - y, ba - by, eas - y, ba - by.

Eas - y, ba - by, let me love you night and

C7



day. _____ You don't have _____ to
You don't have _____ to

work all _____ day. Just make love _____ to me and _____ say _____
weep and _____ moan. Just hold me, ba - by, in your _____ arms. _____

F7



C7



eas - y, ba - by,
(2.,3.) Eas - y, ba - by,
eas - y, ba - by.
eas - y, ba - by.

G7




F7



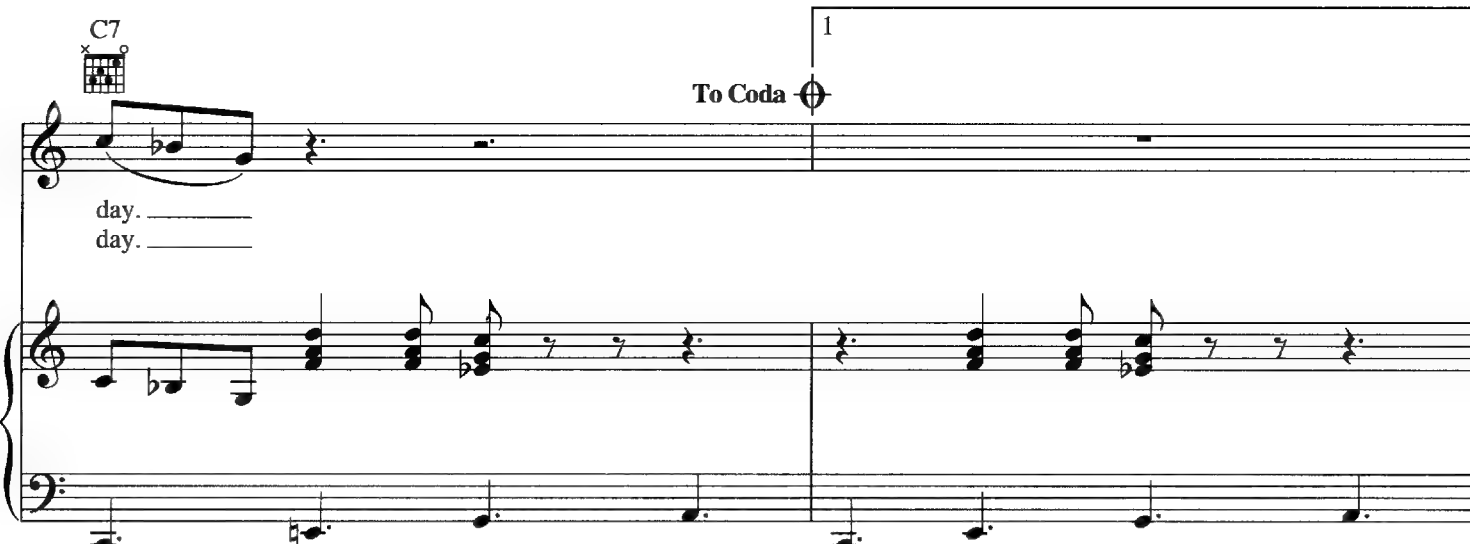
Eas - y, ba - by, _____ oh, you love _____ me night and
Eas - y, ba - by, _____ let me love _____ you night and

C7



1

To Coda



day. _____
day. _____

The musical score for the 'To Coda' section consists of three staves. The top staff is a single melodic line in treble clef, starting with a C7 chord diagram and a '1' finger indication. The middle staff is a piano accompaniment in treble clef, featuring chords and eighth notes. The bottom staff is a piano accompaniment in bass clef, featuring a simple bass line. The section ends with a double bar line and repeat dots.

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, folk-like style. The bass staff provides a simple harmonic accompaniment. The score is divided into two measures by a vertical line.

D.S. al Coda



CODA

Repeat and Fade

EVERYDAY I HAVE THE BLUES

79

Words and Music by
PETER CHATMAN

Walking Blues tempo

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'mf' (mezzo-forte). The introduction features a series of chords: G, E7b5(b9), A7, D7b5(b9), G, and E7b5(b9). The melody is played in the right hand, and the bass line is in the left hand. The tempo is 'Walking Blues tempo'. The lyrics are: 'Ev - 'ry day, ev - 'ry day I have the blues, ev - 'ry day, ev - 'ry day I have the blues; well, you'. The score includes guitar chord diagrams for G, E7b5(b9), A7, D7b5(b9), and C7. The piano part includes various musical notations such as slurs, ties, and dynamic markings.

G E7b5(b9) A7 D7b5(b9) G E7b5(b9)

A7 D7b5(b9) G C7

Ev - 'ry day, ev - 'ry day I have the

blues, ev - 'ry day, ev - 'ry day I have the blues; well, you

A7 D7 G

see me wor-ry, ba-by, _____ be-cause it's you I hate to lose.

C7

No-bod-y loves me, _____ no-bod-y seems to care,

G G7 C7

no-bod-y loves me, no-bod-y seems to _____

G A7

care; _____ Speak-in' of bad luck and trou-ble, well, you

D7 **G**

know I've had my _____ share. _____ I'm gon - na

3

3

C7 **G**

pack my suit - case, _____ mov - in' on down the line, _____

3

3

G7 **C7** **G**

_____ oh, _____ I'm _____ gon - na pack my suit - case, move on down the

3

3

A7 **D7**


line; well, there ain't no - bod - y wor - ryin' and there ain't no - bod - y

G




cryin'. Seems to me ev - 'ry day, ev - 'ry day, ev - 'ry day I have the

G7




C7




blues, ev - 'ry day, ev - 'ry day, ev - 'ry day, ev - 'ry day I have the

G




Am7




blues. You see me wor - ry, ba - by, 'cause it's

To Coda


D7




Bbdim7




D7




G




Gdim7




Am7



Abmaj7



G



you I hate to lose. No

- bod - y loves me, no bod - y seems to care; —

no bod - y loves me, no bod - y seems to care; —

speak - in' of bad luck and trou - ble, well, you know

I've my share. Ev - 'ry

D.S. al Coda

CODA

G Gdim7 Am7 Abmaj7 G

FLIP, FLOP AND FLY

Words and Music by CHARLES CALHOUN
and LOU WILLIE TURNER

Moderately

N.C.  N.C.  N.C.

mf


  N.C. 

Now when I get the blues I get me a rock - in' chair. _
one more kiss, hold it a long, long time. _


 

When I get the blues I
Give me one more kiss,


Bb



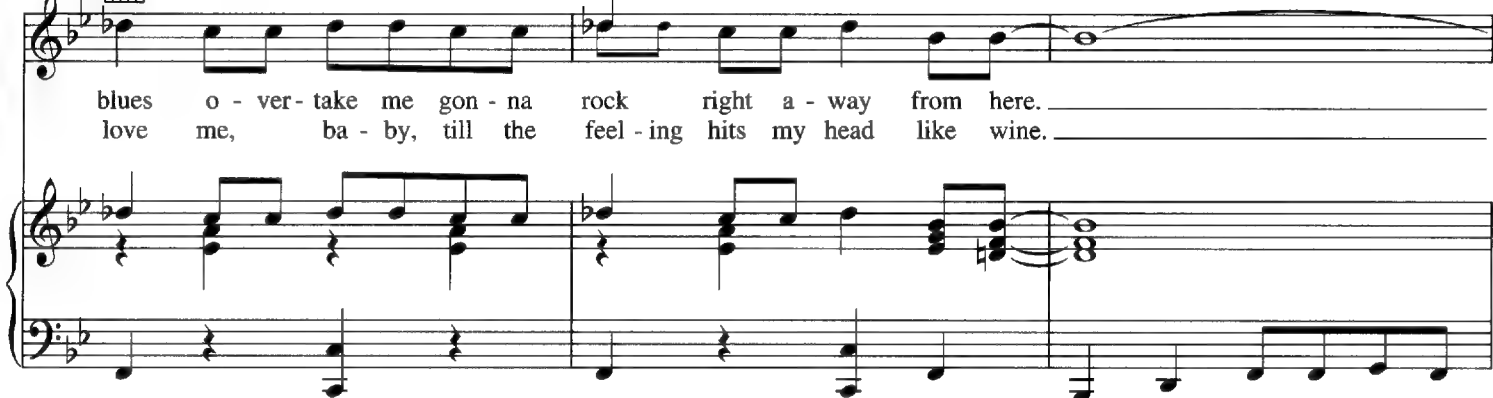
get me a rock - in' chair. _____ When the
hold it a long, long time. _____ Now




F7



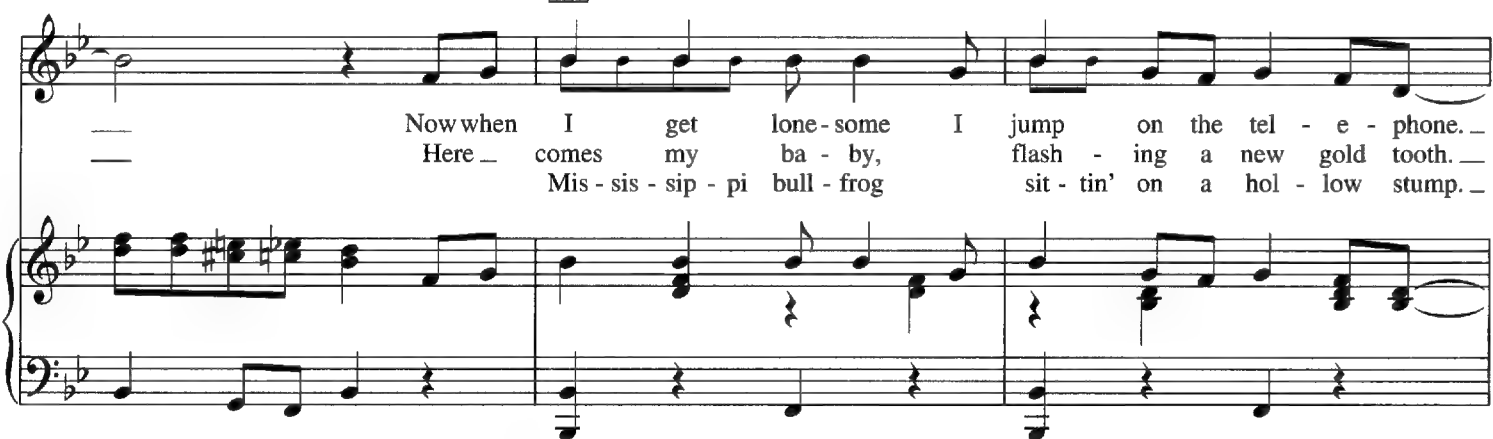
blues o - ver - take me gon - na rock right a - way from here. _____
love me, ba - by, till the feel - ing hits my head like wine. _____



Bb



Now when I get lone - some I jump on the tel - e - phone. _
Here _ comes my ba - by, flash - ing a new gold tooth. _
Mis - sis - sip - pi bull - frog sit - tin' on a hol - low stump. _



Bb7



Eb7



When I get lone - some I
Here comes my ba - by,
I'm like a Mis - sis - sip - pi bull - frog





jump on the tel - e - phone. _____ I
flash - ing a new gold tooth. _____ Well,
sit - tin' on a hol - low stump. _____ I




call my ba - by, tell her I'm on my way back home. _____
she's so small - she can rum - ba in a pay phone booth. _____
got so man - y wom - en I _____ don't know which - way to jump. _____


Now flip, flop and fly; _____ I



don't care if I die. _____ Now flip, flop and fly; _____

 B \flat

I don't care if I die. ____




 F7

Don't ev - er leave me, don't ev - er say good - bye. ____

1  B \flat

Give me ____

2  B \flat

D.S. 3  B \flat  E \flat 7  B \flat

I'm like a ____

FORTY-FOUR

Words and Music by
CHESTER BURNETT

Moderately fast (♩ = $\frac{3}{4}$)

N.C.

mf

F

Bb7

F

I wore my

Bb7

for - ty - four so long, _____
mad this morn - in', _____

I've made my _____
I don't know where

F

_____ shoul - der sore. _____
in the world to go. _____

Bb7

I wore my for - ty - four so long, _____
Well, I'm so mad this morn - in', _____

F

I done made my _____ shoul - der sore. _____
I don't know where in the world to go. _____

C7

Well, I'm won - d'rin', ev - 'ry -
Well, I'm look - in' for me some

Bb7 F

bod - y, where'd my ba - by go. _____
mon - ey. Pawned gun to have some gold. _____

1 2

Well, I'm so

GANGSTER OF LOVE

91

Words and Music by
JOHNNY WATSON

Moderately

N.C.

Jes - se James and Frank James,
I robbed a lo - cal beau - ty con - test,

Bil - ly Kid and the rest,
for their first - place win - ner.

s'posed to be some bad cats
(Spoken:) They found her with me out in Hollywood,

out there in the west.
eat-in' a big steak din - ner.

But when they dug me
They tried to get her to go back

and my gang - ster ways,
to pick up her prize. they hung up their guns
She stood up and told them, and "You

made it to the grave, - 'cause I'm a } gang - ster of love,
just don't re - al - ize that he's a }

say, I'm a gang - ster of love. Well, now, -

{ when I walk down the street, all the girls that I meet say he's a
{ when I walk in a bar, girls from near and far say he's a

1

G7

D7

gang - ster of love.
gang - ster of love."

2

D7

C7

G7

D7

N.C.

I jumpon my white horse Cad-il- lac. I ride a-cross the bor-der-line.

I roped six - ty - five girls I kiss 'em all at the same time.

The first system of the musical score, measures 1-2. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a quarter rest, followed by eighth notes for 'six - ty - five girls' and another quarter rest, then eighth notes for 'I kiss 'em all at the same time.' and a final quarter rest. The piano accompaniment is in grand staff (treble and bass clefs). The right hand plays a continuous eighth-note pattern, while the left hand plays a simpler eighth-note accompaniment.

I take twen ty-five or thir - ty. I'd put'em all on a freight.

The second system of the musical score, measures 3-4. The vocal line continues with 'I take twen ty-five or thir - ty.' and 'I'd put'em all on a freight.' The piano accompaniment maintains the same rhythmic pattern as the first system.


A mil - lion dol - lar re - ward for me, each and ev - er - y state.

The third system of the musical score, measures 5-6. The vocal line includes a triplet of eighth notes for 'A mil - lion dol - lar re - ward for me,'. The piano accompaniment also features a triplet in the right hand for the first measure of this system.

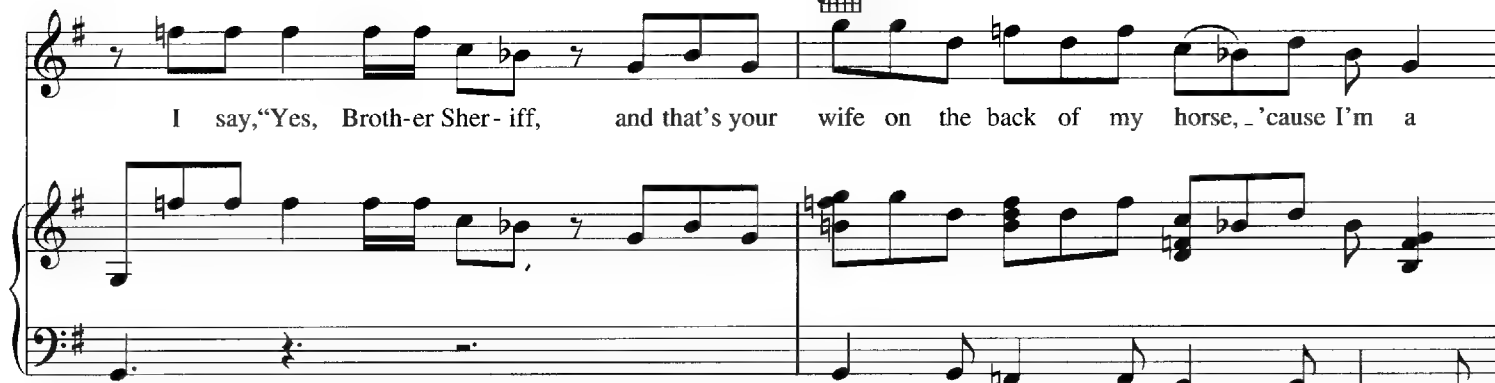
The sher - iff say, "Is you Gui - tar Wat - son?" in a ver - y deep voice.

The fourth system of the musical score, measures 7-8. The vocal line has a key change to two flats (Bb and Eb) starting in measure 7. The piano accompaniment follows the key change and continues with the established accompaniment style.

G7



I say, "Yes, Broth-er Sher-iff, and that's your wife on the back of my horse, 'cause I'm a



C7



gang-ster of love. _

G7



I'm a gang-ster of love. _____



D7



N.C.

When I walk down the street, all the girls that I meet say he's a

Db7



4fr

C7



N.C.



G7



gang-ster of love." _____

Ab7



4fr

G7




FURTHER ON UP THE ROAD

Words and Music by JOE VEASEY
and DON ROBEY

Blues Shuffle

G7



First system of musical notation for "Further On Up the Road". It features a treble and bass staff in 4/4 time, marked "Blues Shuffle" and "mf". The treble staff begins with a triplet of eighth notes (Bb, A, G) followed by a quarter note (F#). The bass staff is mostly empty, with a few notes appearing later in the system.

C9



Second system of musical notation. The treble staff continues the melody with various eighth and quarter notes. The bass staff provides a steady accompaniment with eighth notes.

G7



D9



C9



Third system of musical notation. The treble staff features more complex chords and melodic lines. The bass staff continues with a consistent eighth-note accompaniment.

G7



Fourth system of musical notation. The treble staff concludes the piece with a final melodic phrase. The bass staff provides a final accompaniment line.

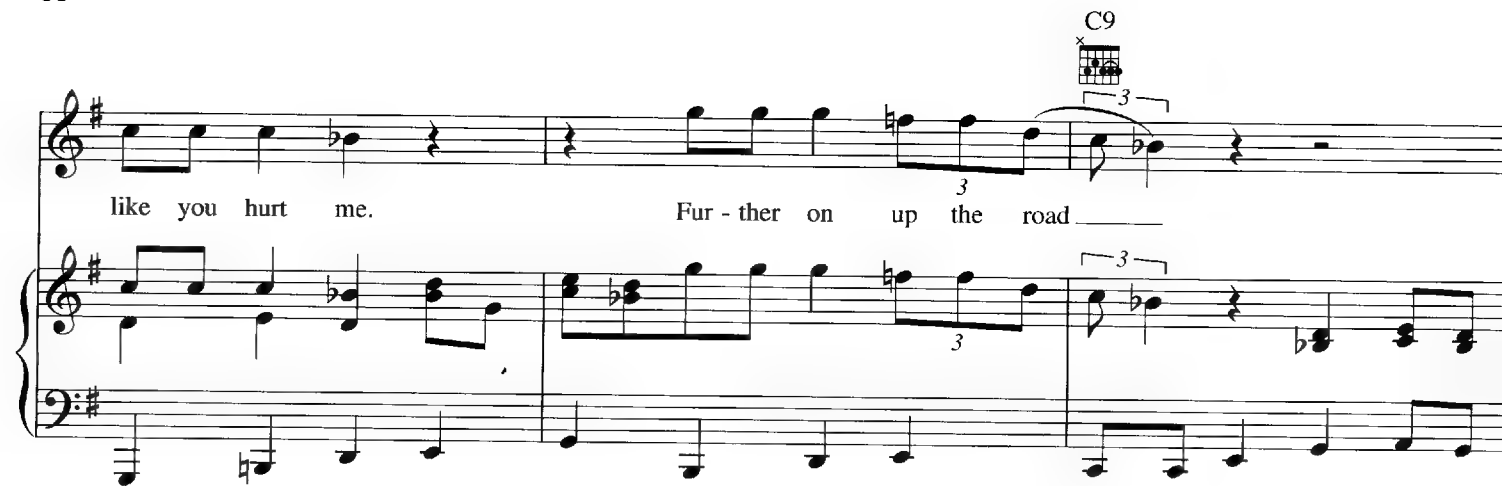
First system of a piano score. The key signature has one sharp (F#). The system consists of two staves. The right staff has a treble clef and contains a 7th chord, a 3rd, and a C9 chord with a guitar diagram. The left staff has a bass clef and contains a 7th chord, a 3rd, and a C9 chord with a guitar diagram.

Second system of a piano score. The key signature has one sharp (F#). The system consists of two staves. The right staff has a treble clef and contains a 3rd, a G7 chord with a guitar diagram, a 3rd, and a 7th. The left staff has a bass clef and contains a 3rd, a G7 chord with a guitar diagram, a 3rd, and a 7th.

Third system of a piano score. The key signature has one sharp (F#). The system consists of two staves. The right staff has a treble clef and contains a D9 chord with a guitar diagram, a C9 chord with a guitar diagram, and a G7 chord with a guitar diagram. The left staff has a bass clef and contains a D9 chord with a guitar diagram, a C9 chord with a guitar diagram, and a G7 chord with a guitar diagram.

Fourth system of a piano score. The key signature has one sharp (F#). The system consists of two staves. The right staff has a treble clef and contains the lyrics "Fur - ther on up the road" and "some - bod - y's gon - na hurt you". The left staff has a bass clef and contains the lyrics "Fur - ther on up the road" and "some - bod - y's gon - na hurt you".

like you hurt me. Fur - ther on up the road



some - bod - y's gon - na hurt you like you hurt me. Fur - ther on




up the road, ba - by, just you wait and see.



Now you're laugh - in' pret - ty ba - by, pret - ty soon you're gon - na be



C9




cry - in'. Now you're laugh - in', pret - ty ba - by, —

G7




pret - ty soon — you're gon - na be — cry - in'. — Fur - ther on —


D9



C9



G7



— up the road, you'll find out I — was - n't ly - in'. —

G7




Guitar solo ad lib.

Chord: C9



Chords: G7, D9, C9



First ending (1) and Second ending (2) with G7 chord.



Vocal entry with lyrics: Fur-ther on up the road some - bod - y's gon - na hurt you



like you hurt me. Fur-ther on up the road

C9

some - bod-y's gon - na hurt you, too. — Fur-ther on up the

G7

road some - bod-y's gon - na hurt you, too. —

D9 C9 G7

Guitar solo ad lib.

G7

Chord diagrams: C9, G7

Chord diagrams: D9, C9, G7

Chord diagram: G7

2

Fur - ther on — up the road.

Chord diagram: G7

Fur - ther on — up the road. —

C9



Fur - ther on _____ up the road. _ Fur - ther on up the road. _

Three-measure melodic phrases in the vocal line, each starting with a triplet of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

G7




D9




Fur - ther on _____ up the road _____

Continuation of the musical system with vocal and piano parts. The piano part includes a triplet of eighth notes in the vocal line.

C9




G7



you're gon - na find out I was - n't ly - in'.

Vocal line with a triplet of eighth notes. The piano accompaniment continues with eighth-note patterns.

G9



Three-measure melodic phrases in the vocal line, each starting with a triplet of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

GOING DOWN SLOW

Words and Music by
J.B. ODEN

Slow Blues tempo

Chord Diagrams:

- D7:** F#4, A4, B4, C#5
- C7:** F#4, G4, Bb4, C5
- G:** B3, D4, F#4, G4
- Eb7:** Bb3, D4, F4, G4
- G7:** B3, D4, F#4, G4

Lyrics:

I've had my ___ fun, Lord, I can't be ___ low no more.

C7



I've had my — fun, Lord, I can't be — low no

Three-measure musical system with treble, piano, and bass staves. Treble staff contains vocal melody with triplet markings. Piano and bass staves provide accompaniment with triplet markings.

G7



more. —

Three-measure musical system. Treble staff has a whole rest. Piano and bass staves continue the accompaniment with triplet markings.

D7



C7



None of my friends come a-round me, Lord knows I'm go - in' down

Three-measure musical system. Treble staff contains vocal melody with triplet markings. Piano and bass staves provide accompaniment with triplet markings.

G7



slow. —

Three-measure musical system. Treble staff has a whole rest. Piano and bass staves continue the accompaniment with triplet markings.



When I had mon - ey I had friends for miles a



round.



When I had mon - ey I had friends for miles a -



round.






Ain't got no mon - ey; none of my friends — can be



found. —





Please — write my moth - er, Lord, and tell her the shape I'm



in.



C7sus **C7** **C7sus**



Please — write my moth-er, Lord and tell her shape I'm

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature has one sharp (F#). The piano part includes triplets and slurs. The vocal line has lyrics: "Please — write my moth-er, Lord and tell her shape I'm".


G7



in.

Musical score for the second system. The piano part continues with triplets and slurs. The vocal line has the lyric "in.".

D7 **C7sus** **C7** **C7sus**



Tell her to pray for her lit-tle boy; please — for-give me for my

Musical score for the third system. The piano part continues with triplets and slurs. The vocal line has lyrics: "Tell her to pray for her lit-tle boy; please — for-give me for my".

G7



sins.

Musical score for the fourth system. The piano part continues with triplets and slurs. The vocal line has the lyric "sins.".

GOOD MORNING LITTLE SCHOOLGIRL

Words and Music by
WILLIE WILLIAMSON

Brightly

Dm

The piano introduction is in 4/4 time, marked 'Brightly' and 'mf'. It features a Dm chord (D-F-A) in the right hand and a bass line in the left hand. The melody in the right hand consists of eighth and quarter notes, while the left hand plays a simple bass line with half notes and quarter notes.

§ Dm

Good morn - in', lit - tle school - girl.
know what,
air - plane.

The first system of the song includes the vocal melody and piano accompaniment. The lyrics are written below the vocal line. The piano part provides harmonic support with chords and a steady bass line.

Good morn - in', lit - tle school - girl. Can I _____ come
some - times _ I don't know what, what in the world, _
I'm gon - na buy me an air - plane. Fly _____ right

The second system continues the song, featuring the same musical structure as the first system. The lyrics are written below the vocal line, and the piano accompaniment continues to provide harmonic support.



home _ with, _ can I _ come home _ with you? _
o - ver, _ fly _ right what in the world _ to do. _
o - ver the town. _



Tell _ your
Well, - I
If _ I



N.C.

moth - er and _ your pa - pa I once _ was a
don't want to hurt your feel - ings, or e - ven get
don't find _ my ba - by, ain't gon - na

To Coda



school - boy, too.
mad _ at you.
put my airplane down.

1 2

Some-times _ I don't

Instrumental solo

G Dm

A7 G7

Dm

D.S. al Coda

Solo ends I'm gon-na buy me an

CODA Dm

GOT MY MO JO WORKING

Words and Music by
PRESTON FOSTER

With a moving beat



mf

I got my mo - jo work-ing but it just won't work _ on

you. I got my mo - jo work-ing but it

just won't work _ on you. I got my

C

love you so _ till I don't know what _ to do. _

G7 F9 C

I got my black cat bones _ all pure and dry, _ I got a
 hoo-doo ash - es all a - round your bed. _ Got my
 gyp - sy wom - an giv - ing me ad - vice, _ I got some
 rab-bit's foot, I know it's work-ing right. _ I got your

four - leaf clov - er all hang - ing high. _
 black snake boots _ un - der - neath your head. _ } I got my mo - jo work-ing but it
 red hot tips I have to keep on ice. _
 strand of hair, I keep it day and night. _

C7 F9

just won't work on you. Oh, _____ I want to

C

love you so _____ till I don't know what _____ to do.

G7 **F9**

1-3 4

C **C13**

Got my
I got a
I got my

HI-HEEL SNEAKERS

Words and Music by
ROBERT HIGGENBOTHAM

With a beat

N.C.

Piano introduction in G major, 4/4 time. The right hand (R.H.) plays a melody of eighth and quarter notes, while the left hand (L.H.) provides a bass line with chords. The tempo is marked 'With a beat' and the dynamics are 'mf' (mezzo-forte). The introduction consists of four measures.

First system of the song. The guitar part is shown with chord diagrams for G, G/F, C/E, Cm/Eb (3fr), G/D, Eb9, and D7. The vocal line begins with the lyrics 'Put on your' in the second measure. The piano accompaniment continues with chords and a steady bass line.

Second system of the song. The guitar part starts with a G7 chord diagram. The vocal line continues with the lyrics 'red dress, ba - by, 'cause we're' and 'hi - heel sneak - ers. Put your'. The piano accompaniment provides harmonic support with chords and a consistent bass line.

Third system of the song. The vocal line concludes with the lyrics 'go - in' out to - night, oh,' and 'wig - hat on your head, oh,'. The piano accompaniment continues with chords and a steady bass line.

yeah.
yeah.

Put on your red dress,
Put on your red heel

C7

ba - by.
sneak - ers.

Oh, we're go - in' out to -
Slap that wig right on your

G7

night, ____
head, ____

oh, yeah.
oh, yeah.



D7

Well, wear some box - in' gloves, ____
Well, I'm pret - ty sure now, ba - by,


 N.C.
 


in case some fool may start a fight.

pret - ty soon you're gon - na knock 'em


 N.C.

(Hear what I say.) Put on your

2


dead.

(Hear what I say.)

HAVE YOU EVER LOVED A WOMAN

Words and Music by
BILLY MYLES

Slow Blues

C F

1. Have you ev-er loved _ a wom-an so _
2.,3. (See additional lyrics)

C

much you trem-ble in pain? _

F

Have you ev-er loved _ a wom-an so much

C



you trem - ble in pain?



G



And all the time, you know —


F




she bears — an-oth-er




C **C7/E** **F** **F#dim7**



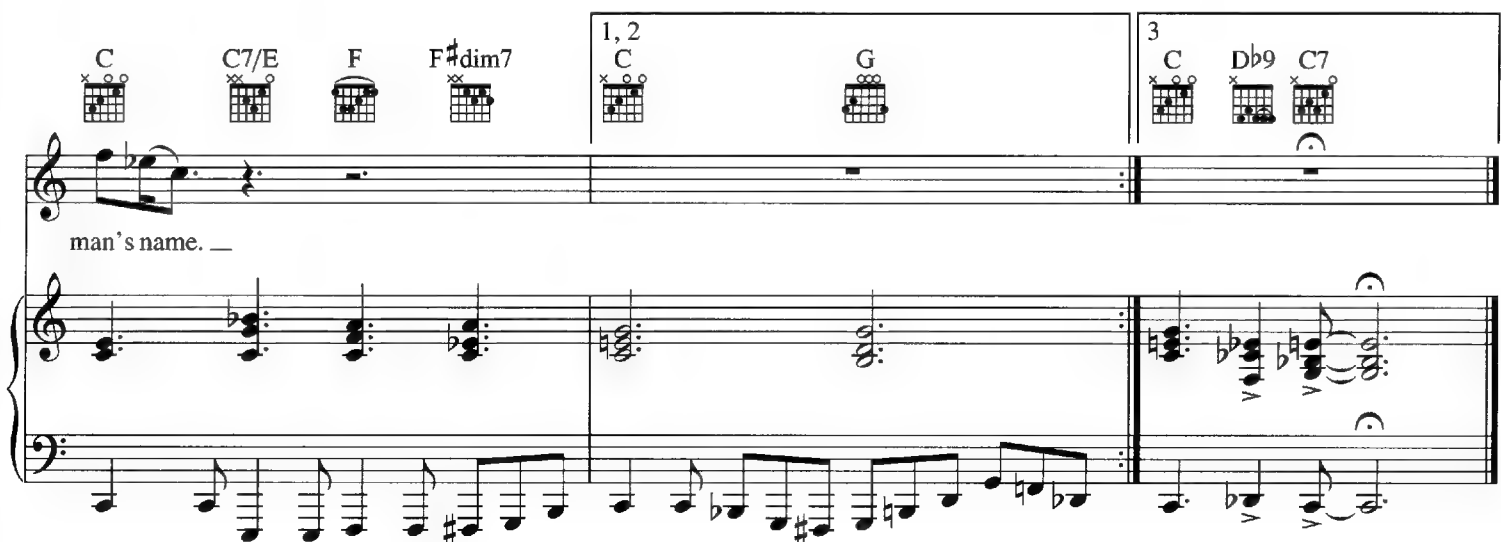
1, 2 **C** **G**



3 **C** **Db9** **C7**



man's name. —



Additional Lyrics

2. But you just love that woman so much, it's a shame and a sin.
You just love that woman so much, it's a shame and a sin.
But all the time, you know she belongs to your very best friend.
3. Have you ever loved a woman, oh, you know you can't leave her alone?
Have you ever loved a woman, yes, you know you can't leave her alone?
Something deep inside of you won't let you wreck your best friend's home.

HOW LONG, HOW LONG BLUES

Words and Music by
LEROY CARL

Slow Blues (♩ = $\frac{3}{4}$)

Chord Diagrams:

- C**: C major
- G7**: G dominant 7
- C**: C major
- C7**: C dominant 7
- Cdim7**: C diminished 7
- Dm7b5**: D minor 7 flat 5
- C**: C major
- G+**: G major (3fr)
- C**: C major
- C7**: C dominant 7
- F**: F major
- Fm**: F minor
- C**: C major
- G9**: G dominant 9 (9fr)
- C**: C major
- C7**: C dominant 7
- Cdim7**: C diminished 7
- Dm7b5**: D minor 7 flat 5
- C**: C major

Lyrics:

How long, — how long — has that
eve - nin' train been gone? How long, — how long, —
ba - by, how long? — Heard the whis - tle

blow-in'. Could-n't see _ no train. Way down in my³ heart _ I had an ach-in'

pain. How long, _ how long, _ ba-by, how

long? _ I'm sad and lone-ly all the whole _ day

through. Why don't you write me and give me the news? You have

The musical score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The guitar part is written in standard notation with chord diagrams. The piano part is written in treble and bass staves. The lyrics are written below the vocal line.

System 1:

- Measure 1: Chord C (x o o o o o). Lyrics: left me, _____
- Measure 2: Chord G9 (x o o o o o 9fr). Lyrics: left me sing - in'
- Measure 3: Chord C (x o o o o o). Lyrics: those how _ long
- Measure 4: Chord C (x o o o o o). Lyrics: blues. _____

System 2:

- Measure 5: Chord C (x o o o o o). Lyrics: _____
- Measure 6: Chord C (x o o o o o). Lyrics: How long _
- Measure 7: Chord C (x o o o o o). Lyrics: blues. _____
- Measure 8: Chord C (x o o o o o). Lyrics: _____

Chord Diagrams:

- 1** C, C7, Cdim7, Dm7b5
- 2** C, C7, Cdim7, Dm7b5, C, G+, C

Additional Choruses (ad lib.)

If I could holler like a Mountain Jack,
I'd go up on the mountain and call my baby back,
How long, how long, how long.

I went up to the mountain, looked as far as I could see,
The man (woman) had my woman (man) and the blues had poor me,
How long, how long, how long.

I can see the green grass growing on the hill,
But I ain't see the green grass on a dollar bill,
For so long, so long, baby so long.

If you don't believe I'm sinkin', see what a hole I'm in,
If you don't believe me, baby, look what a fool I've been,
Well, I'm gone how long, baby, how long.

I'm goin' down to Georgia, been up in Tennessee,
So look me over, baby, the last you'll see of me,
For so long, so long, baby so long.

The brook runs into the river, the river run into the sea,
If I don't run into my baby, a train is goin' to run into me,
How long, how long, how long.

I AIN'T GOT YOU

Words and Music by
CALVIN CARTER

Moderate Blues (♩ = $\frac{3}{4}$)

N.C.

F7

N.C.

The piano introduction is in 4/4 time, marked 'Moderate Blues' with a tempo of ♩ = 3/4. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by a quarter note F#4, then a quarter note E4, and a quarter note D4. The bass line starts with a quarter note G3, followed by a quarter note F#3, then a quarter note E3, and a quarter note D3. The melody continues with a quarter note C4, followed by a quarter note B3, then a quarter note A3, and a quarter note G3. The bass line continues with a quarter note C3, followed by a quarter note B2, then a quarter note A2, and a quarter note G2. The melody ends with a quarter note F#4, followed by a quarter note E4, then a quarter note D4, and a quarter note C4. The bass line ends with a quarter note F#3, followed by a quarter note E3, then a quarter note D3, and a quarter note C3. The introduction is marked 'mf' and includes triplets in both hands.

The first line of the song is in 4/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The melody starts with a quarter note G4, followed by a quarter note F#4, then a quarter note E4, and a quarter note D4. The piano accompaniment starts with a quarter note G3, followed by a quarter note F#3, then a quarter note E3, and a quarter note D3. The melody continues with a quarter note C4, followed by a quarter note B3, then a quarter note A3, and a quarter note G3. The piano accompaniment continues with a quarter note C3, followed by a quarter note B2, then a quarter note A2, and a quarter note G2. The melody ends with a quarter note F#4, followed by a quarter note E4, then a quarter note D4, and a quarter note C4. The piano accompaniment ends with a quarter note F#3, followed by a quarter note E3, then a quarter note D3, and a quarter note C3. The lyrics are: "I got a El - do - ra - do Ca - dil - lac with the spare _ tire on the back,". The chords are: F7, F, Bb9, Bdim, F7, F, Bb9, Bdim.

The second line of the song is in 4/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The melody starts with a quarter note G4, followed by a quarter note F#4, then a quarter note E4, and a quarter note D4. The piano accompaniment starts with a quarter note G3, followed by a quarter note F#3, then a quarter note E3, and a quarter note D3. The melody continues with a quarter note C4, followed by a quarter note B3, then a quarter note A3, and a quarter note G3. The piano accompaniment continues with a quarter note C3, followed by a quarter note B2, then a quarter note A2, and a quarter note G2. The melody ends with a quarter note F#4, followed by a quarter note E4, then a quarter note D4, and a quarter note C4. The piano accompaniment ends with a quarter note F#3, followed by a quarter note E3, then a quarter note D3, and a quarter note C3. The lyrics are: "I got a charge ac - count at Gold - blat's, but I". The chords are: F7, F, Bb9, Bdim, F7.

The third line of the song is in 4/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The melody starts with a quarter note G4, followed by a quarter note F#4, then a quarter note E4, and a quarter note D4. The piano accompaniment starts with a quarter note G3, followed by a quarter note F#3, then a quarter note E3, and a quarter note D3. The melody continues with a quarter note C4, followed by a quarter note B3, then a quarter note A3, and a quarter note G3. The piano accompaniment continues with a quarter note C3, followed by a quarter note B2, then a quarter note A2, and a quarter note G2. The melody ends with a quarter note F#4, followed by a quarter note E4, then a quarter note D4, and a quarter note C4. The piano accompaniment ends with a quarter note F#3, followed by a quarter note E3, then a quarter note D3, and a quarter note C3. The lyrics are: "ain't got you. I got a clos - et full of clothes, _". The chords are: Bb9, Fdim/G#, F/A, C7, F, Bb9, Bdim.

F7 F Bb9 Bdim F7

and no mat - ter where I goes, ——— you keep the

F Bb9 Bdim F7 Bb9 N.C.

ring — in my nose, ——— but I ain't got you.

Fdim/G# F/A Bb Bbdim7 Bb Bbdim7 Bb

I got a tav - ern ——— and a li - quor store; — I hit the

Bbdim7 Bb Bbdim7 Bb Bb7 Eb9

num - bers, — four — for - ty - four. — I got a mo - jo, —



N.C.



don't you know? _ I'm all dressed up with no place to go. I got _



wom - en to the left of me, I got _ wom - en to the right of me,



I got _ wom - en all a - round _ me, but I

1



N.C.



2



N.C.









ain't got you. I got a ain't got you.

I JUST WANT TO MAKE LOVE TO YOU







Written by WILLIE DIXON

Moderate Blues (♩ = ♩³)

I don't want — you to be no slave,
 All I want — to do is wash your clothes. —
 All I want — to do is bake your bread, —

mf

I don't want — you to work all day.
 I don't want — to keep you in — doors. —
 just to make — sure that you're well fed. —












All I want — you to be true, — and I just want to make
 There is noth - ing for you to do — but keep me mak - in'
 I don't want — you sad and blue. — I just want to make

To Coda

1 $E\flat/B\flat$ $A\flat/B\flat$ $E\flat$ 2 $E\flat/B\flat$ $A\flat/B\flat$ $E\flat$ $A\flat$ $B\flat m7$

love — to you. love — to you. I can tell by the way you

$A\flat/C$ $B\flat m7$ $A\flat$ $B\flat m7$ $A\flat/C$ $B\flat m7$

walk that walk, — I can hear by the way you talk that talk, — I can

$A\flat$ $B\flat m7$ $A\flat/C$ $D\flat$ $B\flat 7\sharp 5(\sharp 9)$

know by the way you treat me, girl, — that I could give you all the lov - in' in the

D.C. al Coda

whole — wide — world.

CODA $E\flat/B\flat$ $A\flat/B\flat$ $E\flat$

love — to you.

Bb7



'bout the way you car-ry'n' your - self.
 ev - 'ry - bod - y but me.
 to a din - ner, show and a dance.
 just don't wan - na stay at home.

F7



You jiv'n' ev - 'ry - bod - y in town,
 You're fool - in' ev - 'ry - bod - y in town, } but
 You must 've been a per - fect clown,
 You tell me you got fam - 'ly in town,

1-3 Bb7



ba - by, I know what you're put - tin' down.



F7



4 Bb7



B7 Bb7

(2.) Ev - 'ry - down.
 (3.) You went

I'D RATHER GO BLIND

Words and Music by ELLINGTON JORDAN
and BILLY FOSTER

Slow Blues

A

Bm

mf

A

Bm

Some-thing told me _____ it was o - ver _____

A

when I saw you _____ and her talk - ing. _____

Bm



Some-thing deep down in my soul said, "Cry, - girl," —

A



when I saw you and - that girl walk - ing, —

Bm



I would rath - er, — I would rath-er go blind, boy, —

A



than to see you walk a - way - from me.

Bm



So you see, I love you so much, — and I don't wan-na watch you leave me, ba-by.

A



But most of all, — I just don't wan-na be free. —

Bm



I was just, — I was just, — I was just — sit-ting here think-ing —

A



— of — your kiss — and your warm — em-brace, —

Bm



when the re-flec-tion in the glass that I held to my lips, ba-by, _____

A



re-vealed the tears _____ that was on _____ my face. _____

Bm



I would rath-er be _____ blind, boy, _____

A



Repeat and Fade

than to see you walk a-way _____ from me. _____

I'M A MAN

Words and Music by
ELLAS McDANIEL

Moderately slow Shuffle (♩ = ♩^3)

System 1: Chords: G, C/G, G, C, G, C. *mf*

System 2: Chords: G, C, G, C. Lyrics: Now, when I was a lit - tle boy at the age _ of five,

System 3: Chords: G, C, G, C. Lyrics: I had some-thing in my pock - et, keep a lot of folks a - live.

System 4: Chords: G, C, G, C. Lyrics: Now I'm a man, _ made twen - ty - one. _
I'm go - in' back down to Kan - sas soon. _

G C G C

You know, ba - by, we can have a lot o' fun. }
Bring back a sec - ond cous - in, lit - tle John the Con - quer - oo. }

G C G C G C

I'm a man. _ I spell M _ A

G C G C G C

N, Man. Ah. 3

G C G C G C

Ah. 3 Ah. 3 Ah. 3

G C G C

{ All you pret - ty wom - en — stand in line. —
The line I shoot will nev - er miss.

G C G C

I can make love to you, ba - by, in an ho - ur's time. — }
The way I make love to 'em, they came for this — }

G C G C G C

I'm a man. — Spelled M A

To Coda ⊕

G C G C G C

N, Man.

G C G C G C

3 3 3 3 3 3

D.S. al Coda

G C G C G C

3 3 3 3 3 3

CODA

G C G C G C

Ah. 3 Ah. 3 Ah. 3

G C G C G C

Ah. 3 Oh.

I'M READY

Written by
WILLIE DIXON

Shuffle Blues (♩ = $\overset{\frown}{\underset{\frown}{\text{♩}}}$)

E7



mf

I am read - y, — read - y as an - y - bod - y can be. —

A7



I am read - y, —

E7



read - y as an - y - bod - y can be. — I am

B7 A7 E7

read - y for you. ____ I hope you're read - y for me. ____

B7 E7

I got an ax - han - dle pis - tol on a grave - yard frame that shoots
pret - ty lit - tle chicks with your cur - ly hair.
drink - in' gin ____ like nev - er be - fore. I

tomb - stone bul - lets wear - in' balls and chains. _ I'm drink - in' T. N. T. I'm smok - in'
Know you feel like I ain't no - where. _ But stop what you're doin', ba - by,
feel so good, I want you to know. _ One more drink, I

dy - na - mite. — I hope some - screw - ball start a fight. — 'Cause I'm
 come o - ver here. I'll prove to you, ba - by, that ain't no square. — 'Cause I'm
 wish you would. — It takes a whole lot of lov - in' to make me feel good. 'Cause I'm

read - y, read - y's an - y - bod - y can be. —

I am read - y for you. — I hope you read - y for me. —

Oh, you
 I been

KANSAS CITY

Words and Music by JERRY LEIBER
and MIKE STOLLER

Medium Blues

G7 **F7** **C7**

mf

I'm go - in' to Kan - sas Cit - y, — Kan - sas Cit - y here I

come. — I'm go - in' to Kan - sas Cit - y, —

Kan - sas Cit - y here I come. — They got a

C **F7** **C**

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G7 F7

cra - zy way of lov - in' there and I'm gon - na get me some. _

C7

I'm gon - na be

C

stand - in' on the cor - ner _
pack _ my clothes, _ leave at the _ crack of dawn. _

I'm gon - na be
I'm go - in' to

F7





stand - in' on the cor - ner ____
 pack ____ my clothes, ____ leave at the ____ Twelfth Street and Vine, ____
 crack of dawn. ____

C




____ with my
 My old

G7 **F7**

Kan - sas Cit - y ba - by and a bot - tle of Kan - sas ____ Cit - y wine. _
 la - dy will be sleep - in' an' she won't ____ know ____ where I'm gone. _

C7



Well, ____ I
 'Cause if I

C F7



might take a train, I might take a plane, but
 stay with that wom - an I know I'm gon - na die, got - ta

3 3 3 3

C



if I have to walk I'm goin' just the same. I'm go - in' to
 find a brand - new ba - by and that's the rea - son why I'm go - in' to

3 3 3 3

F7



Kan - sas Cit - y, Kan - sas Cit - y here I

C



come. They got a

G7 F7

cra - zy way of lov - in' there and I'm gon - na get me some. —

C7

1 I'm go - in' to

2 G7

They got a cra - zy way of lov - in' there and

F7 C7

I'm gon - na get me some. —

IF YOU LOVE ME LIKE YOU SAY

Words and Music by
LITTLE JOHNNY TAYLOR

Funky

C7

N.C.

C7


If you love me like you say,

why you treat me like you do?

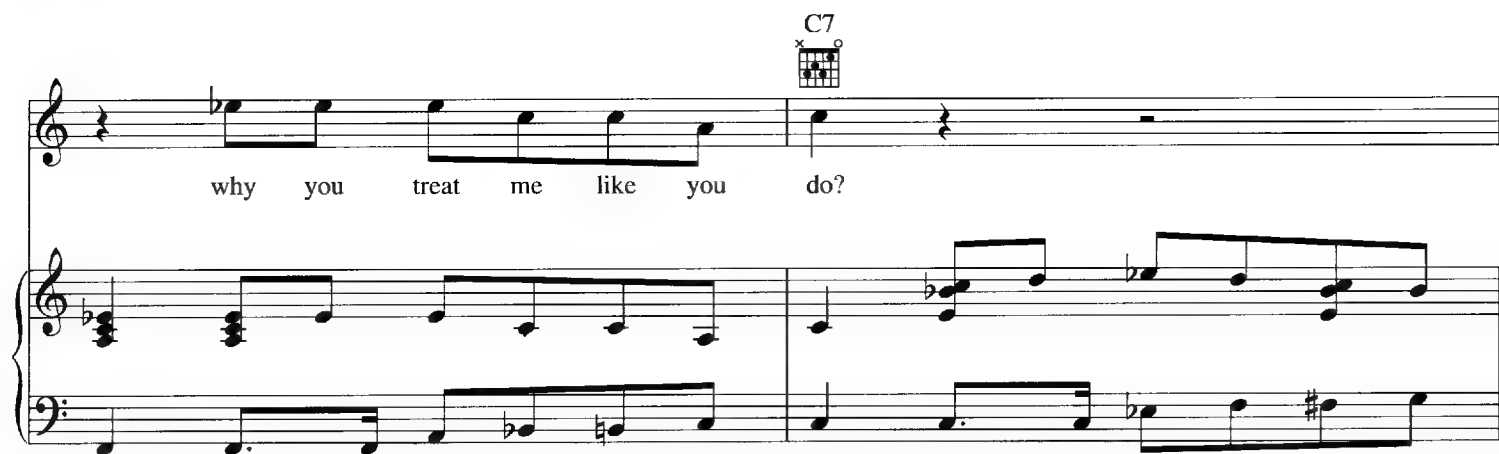
F7

If you love me like you say, ba - by,

C7



why you treat me like you do?



G7



Well, I ain't no fool. —

F#7




I'm cool, — I know the

F7




C7



rule.


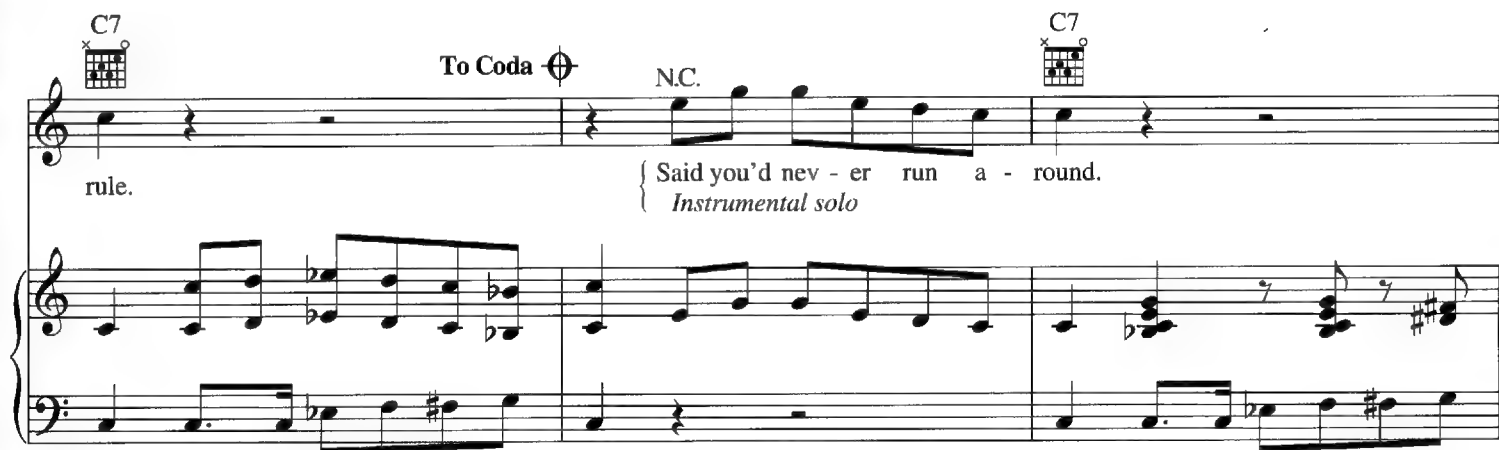
To Coda

N.C.

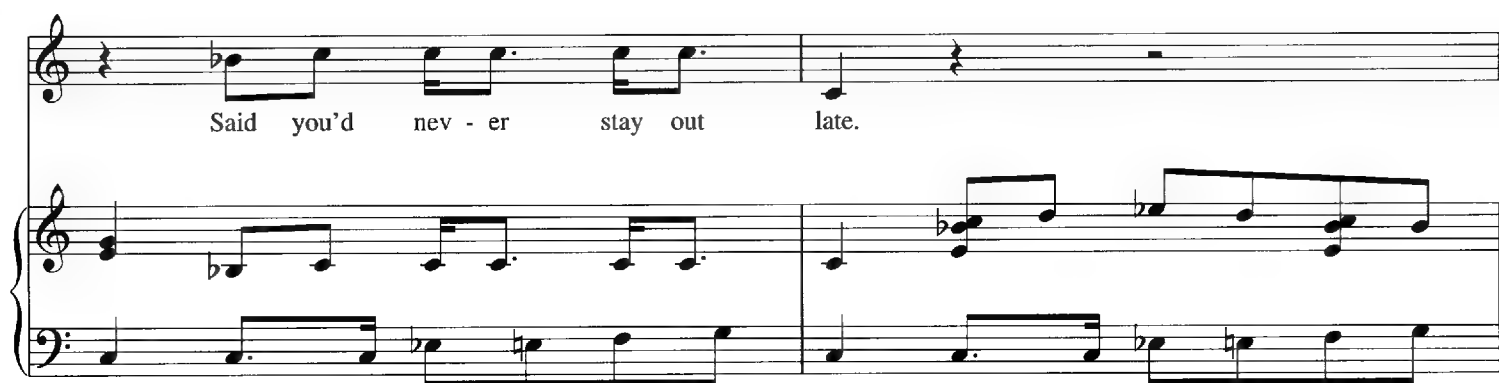
Said you'd nev - er run a - round.

Instrumental solo

C7

Said you'd nev - er stay out late.



F7



Said you'd nev - er run a - round, ba - by.

C7



Said you'd nev - er stay out late.

G7



F#7



F7



Let me tell you, pret - ty babe, I've got ____ to set you

C7



1

N.C.

2

N.C.

D.S. al Coda

straight.
Solo ends

If you love me like you

If you love me like you

CODA

Why, — yah, yah, yah.

N.C.

G7

F#7

I'm cool, — I know the rule.

F7

C7

Why, — yah, yah, yah,

N.C.

G7

F#7

I'm cool, — I know the rule, yeah!

F7

C7

N.C.

C7

IT HURTS ME TOO

Words and Music by
MEL LONDON

Slow Blues

System 1:

Vocal: You say you're hurt, _____ you al - most lost your

Piano: *mf*

System 2:

Vocal: mind, the man you love, _____ he hurt you all the

System 3:

Vocal: time, when things go wrong, go wrong with

G7 C C7 F Fm

you, it hurts me, too.

C G7#5 C

You love him more, _____ when you should love him

F7

less, _____ why sneak up be - hind him _____ and you take this

C

mess, _____ when things go wrong, go wrong with








you, it hurts me, too.

He loves an-oth-er wom-an and I love


you, but you love him and stick to him like

glue, when things go wrong, go wrong with you it hurts me,


Chord diagrams: G7, C, C7, F, Fm, C, G7#5, C, F7, C, G7.

too. He bet - ter











leave you, or you got - ta put him down, be - cause I won't







stay - to see you pushed a - round, when things go wrong, go wrong with



you, it hurts me, too.



JUKE

Words and Music by
WALTER JACOBS

Moderately (♩ = $\overset{\frown}{\text{3}}$)

The piano score for "JUKE" is written for piano in 4/4 time, key of E major (three sharps). The tempo is "Moderately" with a metronome marking of a quarter note equal to a triplet of eighth notes. The score is divided into four systems, each with a treble and bass staff. The melody in the right hand features several triplet patterns. Chord diagrams for E7, A7, and B7 are provided above the staff. The dynamics include *mf* (mezzo-forte).

System 1: Treble staff starts with a triplet of eighth notes (E4, F#4, G#4) followed by a quarter rest, then a quarter note (E4), and another triplet of eighth notes (E4, F#4, G#4). Bass staff starts with a quarter rest, then a quarter note (E3), and a half note (E3). Chord diagram for E7 is shown above the first measure.

System 2: Treble staff continues with a quarter rest, then a quarter note (E4), and a triplet of eighth notes (E4, F#4, G#4). Bass staff continues with a half note (E3) and a quarter note (E3). Chord diagram for A7 is shown above the second measure.

System 3: Treble staff continues with a quarter rest, then a quarter note (E4), and a triplet of eighth notes (E4, F#4, G#4). Bass staff continues with a half note (E3) and a quarter note (E3). Chord diagrams for E7 and B7 are shown above the first and third measures respectively.

System 4: Treble staff continues with a quarter rest, then a quarter note (E4), and a triplet of eighth notes (E4, F#4, G#4). Bass staff continues with a half note (E3) and a quarter note (E3). Chord diagrams for A7, E7, and B7 are shown above the first, second, and third measures respectively.

E7

First system of musical notation. Treble clef with key signature of three sharps (F#, C#, G#). Bass clef with key signature of three sharps. Chord diagram for E7 is shown above the first measure. The melody in the treble clef consists of eighth and quarter notes, with some measures containing beamed eighth notes. The bass line consists of quarter notes.

A7

Second system of musical notation. Treble clef with key signature of three sharps. Bass clef with key signature of three sharps. Chord diagram for A7 is shown above the second measure. The melody in the treble clef continues with eighth and quarter notes. The bass line continues with quarter notes.

E7 B7 A7

Third system of musical notation. Treble clef with key signature of three sharps. Bass clef with key signature of three sharps. Chord diagrams for E7, B7, and A7 are shown above the first, second, and third measures respectively. The melody in the treble clef includes a triplet of eighth notes in the second measure. The bass line continues with quarter notes.

1 2

E7 B7 N.C. E7

Fourth system of musical notation, divided into two measures labeled 1 and 2. Measure 1 contains chord diagrams for E7 and B7. Measure 2 contains the text "N.C." and a chord diagram for E7. The melody in the treble clef continues with eighth and quarter notes, including a triplet in measure 1. The bass line continues with quarter notes.

KEY TO THE HIGHWAY

Words and Music by BIG BILL BROONZY
and CHAS. SEGAR

Slow Blues (♩ ♩³)

A A7/C# D F7 A E7

1. I got the

A E

key to the high - way,

2.-4. (See additional lyrics)

D

billed out — and bound to go. Gon - na

leave here run - nin'; walk - in' is much too slow. _

1-3 A A7/C# D F7 A E7 4 A Bb7 A7

2. I'm go - in'
3. Oh, gim - me
4. I got the

Additional Lyrics

2. I'm goin' back to the border
Where I'm better known.
Though you haven't done nothin',
Drove a good man away from home.
3. Oh, gimme one more kiss, mama,
Just before I go,
'Cause when I leave this time,
I won't be back no more.
4. Repeat Verse 1

KIDNEY STEW BLUES

Words and Music by LEONA BLACKMAN
and EDDIE VINSON

Moderately (♩ = ♩♩♩)

The musical score is written for piano in 4/4 time, with a key signature of two flats (Bb and Eb). The tempo is marked 'Moderately' with a note value of 1/4 = 3/8. The score consists of four systems of music, each with a treble and bass staff joined by a brace. The melody is primarily in the treble staff, often featuring eighth and sixteenth notes, while the bass staff provides a steady accompaniment with eighth notes. Chords are indicated by guitar-style diagrams above the treble staff.

System 1: Chords: Bb6, Eb, F7, Bb6. The melody starts with a triplet of eighth notes. The bass line begins with a half note G2.

System 2: Chords: Eb, F7, Bb6. A repeat sign appears at the start of the second measure. The melody features a descending line of eighth notes.

System 3: Chord: Eb7. The melody continues with a descending line of eighth notes. The bass line features a walking bass pattern.

System 4: Chord: Bb6. The melody concludes with a descending line of eighth notes. The bass line continues the walking bass pattern.

E \flat 7  **B \flat 6** 

To Coda 



Cra - zy 'bout you, ba - by, but I just ain't got the
Go - in' back home and get my ol' gal

Instrumental solo



E \flat 7 

price.
Sue.

Cra - zy 'bout you, ba - by,
Go - in' back home.



B \flat 6 

but I just ain't got the price.
and get my ol' gal Sue.



F7



You're a high - class ma - ma,
She ain't the cav - i - ar kind,

Bb6



so I guess it ain't no dice.
just plain ol' kid - ney stew.

1, 2

3

Old kid - ney stew,

old kid - ney stew is fine.

Old —

Old —

Eb7



Bb6



— kid - ney stew, — old kid - ney stew is fine. —

F7



You can save your mon - ey and keep your peace of

Bb6



D.S. al Coda

mind.

CODA

Bb6



Bb13



KOZMIC BLUES

Words and Music by JANIS JOPLIN
and GABRIEL MEKLER

Slow Blues tempo

Am Am/G Am/F#

1 Am/F 2 Am/F Am

1. Time

Dm

keeps mov - in' on,

Am Am/G Am/F#

Friends _____ they turn a - way _____

Am/F F G

I keep mov - in' on, _____ but I

F G Am

nev - er found _____ out why. _____ I keep push - in' so hard an', babe, I keep try'n' -

E7

_____ to make it right to an - oth - er _____ lone - ly day. _____ Well. _____

Am Am/G Am/F# Am/F

Am Dm

2. Dawn _____ has come at last, _____
 3. (See additional lyrics)

Am Am/G

twen - ty - five years, hon - ey, in just

Am/F# Am/F F

one night, _ oh, yeah. _ Well, I'm twen - ty - five years

F G

old - er now so I know it can't be right that I'm no

Am E7

bet - ter, babe, and I can't help you no more than I did when just a girl.

Chorus A Bm

1. But it don't make no dif - f'rence, babe, no, no,
2.-4. (See additional lyrics)

D A

and I know that I can al - ways try. It don't make no

Bm D

dif- f'rence, babe, ____ I bet-ter hold it now, _ I'm gon-na need it, yeah. _

4 4

C#m Am

I bet-ter use it 'til the day I die. ____

7 7

To Coda

Am/G Am/F#

1 Am/F 2, 3 Am/F

D.S. D.S. al Coda

CODA Am/F#

Am/F

Am

Am/G

Am/F#

Am/F

Repeat and Fade

Additional Lyrics

3. Don't expect any answers, dear
 For, I know that they don't come with age, no, no
 They ain't never gonna love you any better, babe
 And they're never gonna love you right
 So you better dig it right now, right now, oh.

Chorus 2

Well, it don't make no diff'rence, babe
 And I know, that I can always try
 Well, there's a fire inside ev'ry one of us
 You're gonna need it now,
 I get to hold it, yeah
 I'm gonna use it, 'till the day I die.

Chorus 3

Don't make no diff'rence, babe, no, no, no
 And it never, ever will
 I wanna talk about livin', and lovin', yeah
 I get to hold it, babe
 I'm gonna need it now,
 I'm gonna use it..

Chorus 4

Don't make no diff'rence, babe
 Oh, honey, I hate to be the one
 I said, you better live your life
 And, you better love your life
 Oh babe, some day you're gonna have to cry
 Yes indeed, yes, indeed.

THE LEMON SONG

Words and Music by CHESTER BURNETT, JOHN BONHAM,
JIMMY PAGE, ROBERT PLANT and JOHN PAUL JONES

Moderately

E7#9



N.C.

First system of music. Treble and bass staves. Treble staff has a whole note chord (N.C.) and a half note chord (E7#9). Bass staff has a whole note chord (N.C.) and a half note chord (E7#9). Dynamics: *mf*.

1

E7#9



2

E7#9



I should have

Second system of music. Treble and bass staves. Treble staff has a whole note chord (N.C.) and a half note chord (E7#9). Bass staff has a whole note chord (N.C.) and a half note chord (E7#9).

N.C.

E7#9



quit you —
lis - tened —

a long — time a - go, —
to my — sec - ond mind. —

Third system of music. Treble and bass staves. Treble staff has a whole note chord (N.C.) and a half note chord (E7#9). Bass staff has a whole note chord (N.C.) and a half note chord (E7#9).

E7#9



N.C.

Fourth system of music. Treble and bass staves. Treble staff has a whole note chord (N.C.) and a half note chord (E7#9). Bass staff has a whole note chord (N.C.) and a half note chord (E7#9).

N.C. A7#9
6fr

I should - 've lis - tened, ba - by, a long — time a - go. —
to my — sec - ond mind. —

N.C. E7#9
6fr

I would-n't

B7 A7

be here, my chil - dren, down on — this kill - in' floor. —
Ev - 'ry time I go a - way and leave you, dar - lin', send me the blues waydown the

1

N.C.

line. I should - 've

2

Faster

E7

accel.

First system of music, measures 1-3. The key signature is three sharps (F#, C#, G#). Measure 1 has a whole rest in the treble and a half note C4 in the bass. Measure 2 has a half note E4 in the treble and a half note D4 in the bass. Measure 3 has a half note G#4 in the treble and a half note E4 in the bass. A double bar line is at the end of measure 3.

A7

Second system of music, measures 4-6. Measure 4 has a half note E4 in the treble and a half note D4 in the bass. Measure 5 has a half note G#4 in the treble and a half note E4 in the bass. Measure 6 has a half note F#4 in the treble and a half note D4 in the bass. A double bar line is at the end of measure 6.

E7

Third system of music, measures 7-9. Measure 7 has a half note E4 in the treble and a half note D4 in the bass. Measure 8 has a half note G#4 in the treble and a half note E4 in the bass. Measure 9 has a half note F#4 in the treble and a half note D4 in the bass. A double bar line is at the end of measure 9.

B7

A7

Fourth system of music, measures 10-12. Measure 10 has a half note E4 in the treble and a half note D4 in the bass. Measure 11 has a half note G#4 in the treble and a half note E4 in the bass. Measure 12 has a half note F#4 in the treble and a half note D4 in the bass. A double bar line is at the end of measure 12.

1 2

E7 B7 B7

rit.

Tempo I

N.C. E7#9 N.C.


E7#9 N.C.

A7#9 N.C.


E7#9  6fr

B7 



A7 

N.C.



I went to sleep last night. —



I worked as hard as I can. — I bring home my mon-ey, you take it and



give it to an - oth - er man. _ I should've quit you, ba - by,

The first system of the musical score is in A major (three sharps). The vocal line (treble clef) begins with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. The piano accompaniment (grand staff) features a continuous eighth-note pattern in the right hand and a bass line in the left hand. The system concludes with a double bar line.

such a long time a - go.

The second system continues the musical score. The vocal line (treble clef) has a quarter rest followed by eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. The piano accompaniment (grand staff) maintains the eighth-note pattern in the right hand and the bass line in the left hand. The system concludes with a double bar line.

I would-n't be here with all my trou-bles down on this kill - in' floor. _

The third system continues the musical score. The vocal line (treble clef) has a quarter rest followed by eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. The piano accompaniment (grand staff) maintains the eighth-note pattern in the right hand and the bass line in the left hand. The system concludes with a double bar line.

tr

The fourth system continues the musical score. The vocal line (treble clef) has a quarter rest followed by eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. The piano accompaniment (grand staff) maintains the eighth-note pattern in the right hand and the bass line in the left hand. The system concludes with a double bar line.

Squeeze me, babe, till the juice runs down my

The first system of the musical score is in A major (three sharps). The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a continuous eighth-note pattern in the left hand and a half-note melody in the right hand.

leg. —

The second system continues the musical piece. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment maintains the same rhythmic pattern as the first system.

Squeeze me, ba - by, till the juice runs down - my

The third system of the musical score. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same rhythmic pattern.

leg.

The fourth system of the musical score. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same rhythmic pattern.

The way you squeeze my lem-on, I'm gon-na fall right out of bed. ...

This system contains the first two measures of the piece. The vocal line is in E major (three sharps) and features a melodic line with eighth and quarter notes. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active right hand with eighth and quarter notes.

Faster**E7**

This system begins with a double bar line and the tempo marking "Faster". The piano part includes the marking "accel." (accelerando). The vocal line has a whole rest for the first two measures, followed by a melodic phrase. The piano accompaniment continues with a consistent eighth-note bass line and a more complex right-hand pattern.

This system continues the piano accompaniment from the previous system. It features a consistent eighth-note bass line in the left hand and a melodic line in the right hand with eighth and quarter notes.

A7**E7**

This system concludes the piece. It features the same piano accompaniment pattern as the previous systems, with a steady eighth-note bass line and a melodic right hand. The system ends with a final chord in the right hand.

1

B7

A7

E7

2

B7

I'm gon - na

rit.

Tempo I

B7

A7

N.C.

leave my chil - dren down on the kill - in' floor.

LET THE GOOD TIMES ROLL

Words and Music by SAM THEARD
and FLEECIE MOORE

Moderate Blues

The musical score is written for piano and voice. It begins with a piano introduction in E-flat major, 12/8 time, marked 'Moderate Blues'. The piano part features a steady bass line and a treble line with triplets and chords. Chord diagrams for E^b7 and A^b9 are provided. The vocal melody enters in the second measure with the lyrics 'Hey, ev - 'ry - bod - y, let's have some fun. You on - ly live but once, — and when you're dead you're done. — Let the'. The piano accompaniment continues with triplets and chords throughout the piece.


Chord Diagrams:

- E^b7:
- A^b9:
- E^b:

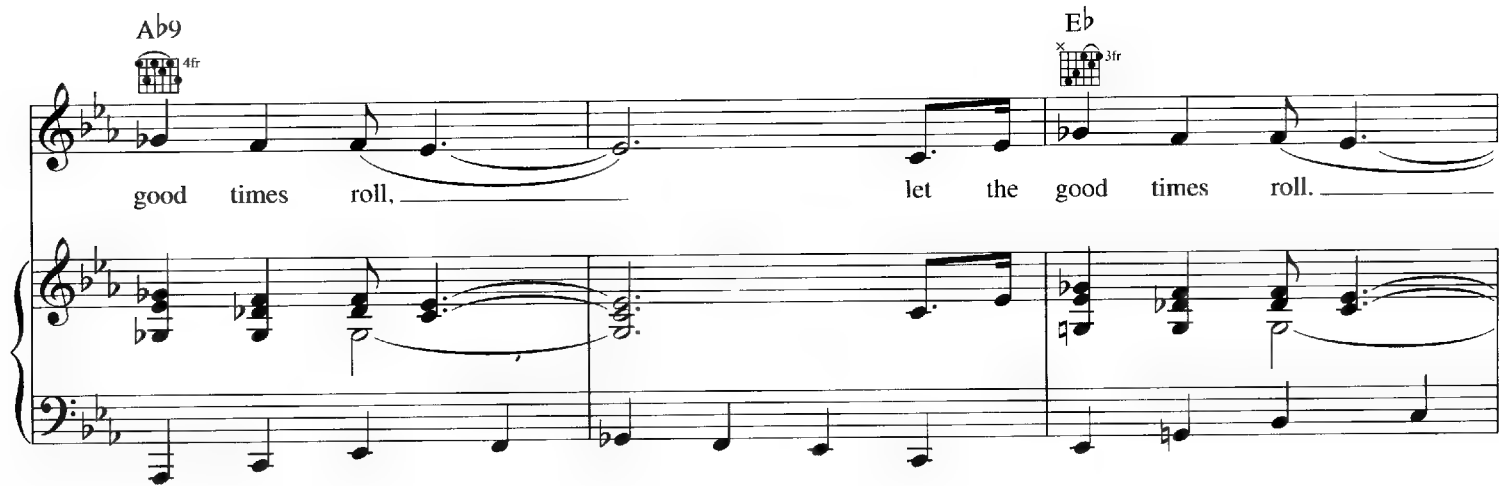
Lyrics:

Hey, ev - 'ry - bod - y, let's have some fun. You
on - ly live but once, — and when you're dead you're done. — Let the


Ab9 Eb



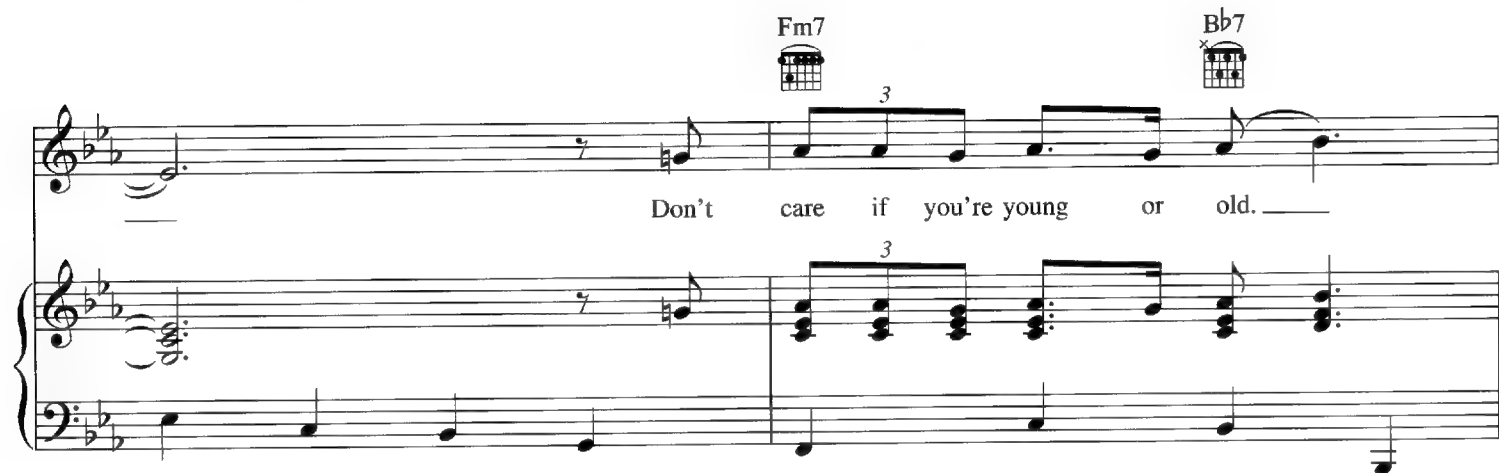
good times roll, let the good times roll.




Fm7 Bb7



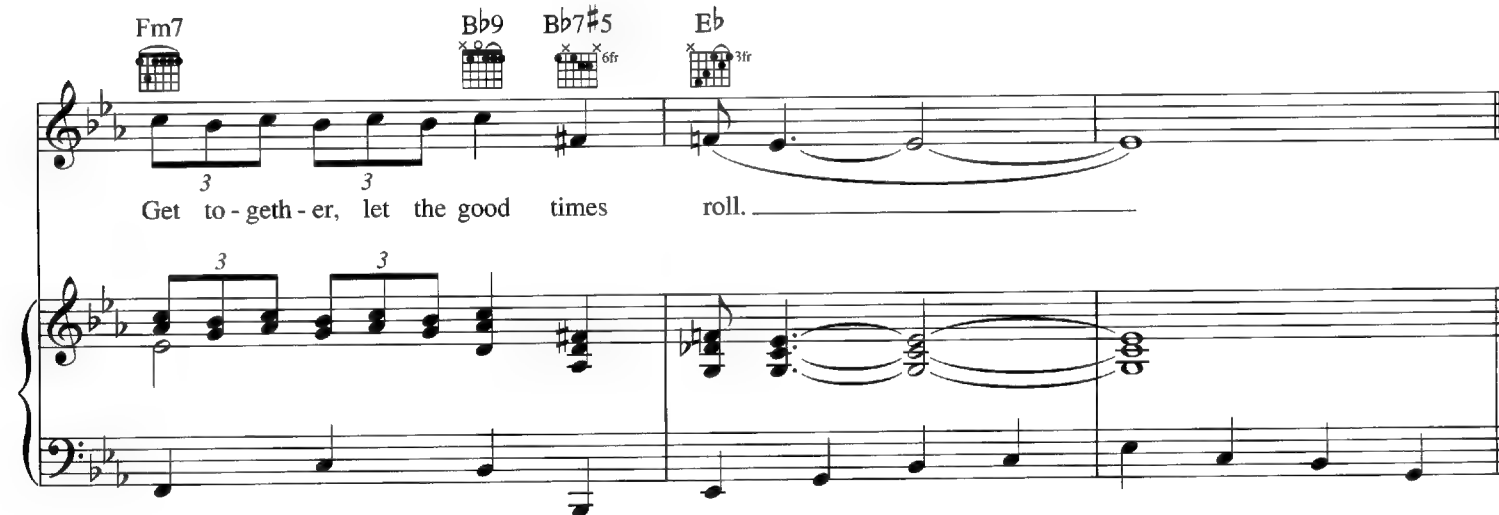
Don't care if you're young or old.



Fm7 Bb9 Bb7#5 Eb



Get to - geth - er, let the good times roll.



Don't sit there a - mum - blin', and talk - in' trash. If you



wan - na have ³a ball — you got - ta spend some cash. — Let the

E^b7

good times roll, — let the good times roll. —

A^b9 **E^b**

— Don't care if you're young or old. — Get to-geth-er, let the good times

F^m7 **B^b7** **F^m7** **B^b9** **B^b7[#]5**

roll. — roll. —

E^b **E^b** **E^b9**

LET'S HAVE A NATURAL BALL

Words and Music by
ALBERT KING

Fast (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

The piano score is written for a grand piano, featuring a treble and bass staff. The tempo is marked 'Fast' with a triplet eighth note pattern. The key signature has one flat (Bb). The score is divided into four systems. Chord diagrams are placed above the treble staff: C7 (first system), F7 (second system), C7 (third system), Dm7 (fourth system), G7 (fifth system), C7 (sixth system), Dm7 (seventh system), and G7 (eighth system). The dynamics include a mezzo-forte (mf) marking. The score includes various musical notations such as eighth notes, quarter notes, and rests.

* Recorded a half step lower.

C7 NC.

F7 C7

G7 F7 C7

G7 C7 F7

Well, come on, ba - by, let's have a nat - 'ral

C7 F7

ball. Come on, wom - an,

C7

let's have a nat - 'ral ball. Well, if you

Dm7 G7 C7

don't rock and roll, — it won't be no fun — at all.

G7 C7

Won't you love me in the morn - in', love me late at night. — Don't you

ev - er leave me, dar - lin', ev - 'ry - thing's al - right. — Come on, ba - by,

F7

let's have — a nat - 'ral ball. Well, if you

C7

don't rock and roll, — it won't be no fun — at all.

Dm7 G7 To Coda C7

N.C.

C7

F7



Come on, ba - by,



C7



let's have a nat - 'ral ball. And if you



Dm7



G7



C7



don't rock and roll, — it won't be no fun — at all.



G7



D.S. al Coda

Won't you



CODA

C7



N.C.

C7



all.



LITTLE RED ROOSTER

Written by WILLIE DIXON

Medium beat (♩ = ♩^{3})

D7 **C7** **G**

mf

3

I got a lit - tle red roost - er, too la - zy to crow to - day. —
 dogs be - gin to bark, — the hounds be - gin to howl. —

C7 3

I got a lit - tle red roost - er,
 The dogs be - gin to bark, —

G **G7** **C7**

too la - zy to crow to - day. — He
 the hounds be - gin to howl. —

3 **G**

D7 **C7**

keeps ev - 'ry - thing in the barn - yard up - set in ev - 'ry
 Watch out, all you kin - folk, my lit - tle red roost - er's on the

G

1 2

way.
 prowl.

The I tell you that

G **C7** **G**

he keeps all the hens — fight-ing a-mong them - selves. —
 see my red — roost - er, please send him home. —

G7 **C7**

Tell you that he keeps all the hens —
 Said if you see my red — roost - er,

fight-ing a-mong them-selves. — He
 please send him home. — I

G

don't want no hens in the barn - yard lay-ing eggs for no - bod - y
 had no peace in the barn - yard since — the red roost - er's been

D7 C7

else.
 gone.

Now if you

G G7

LOVE STRUCK BABY

Written by STEVIE RAY VAUGHAN

Fast Rock 'N Roll




f

 N.C.
 


Well, I'm a love struck ba - by I

must con-fess. Life — with-out you, dar-lin', is a sol - id mess. Think -




- in' 'bout you, ba - by, give me such a thrill. — I got - ta have you, ba - by, can't —

E7

get my fill. I love you, ba-by, and I know just what to do.

A

E7

D7

I still re-mem-ber, a-

A

let it be said, the way you make me feel would take a fool to for-get. I

D7

E7

saw a ton of bricks that hit me in the head. And what you do, lit-tle ba-by, ain't o-



- ver it yet. Ev - 'ry time I see ya make me
Sparks ___ start ___ fly - in' ev - 'ry



feel so fine. My heart beat-in' craz-y, my blood ___ run-nin' wild. Your
time we meet. Let me tell you, ba-by, you knock ___ me off my feet. Your



lov - in' makes me feel like a - might - y, might - y fine. Love _
kiss - es trip me up and they're so dog - gone ___ sweet. Don't _



___ me, ba-by, and now ___ you're mine. - } I'm a love struck ba-by.
___ you know, ba-by, you can't ___ be beat. - }

D7



Yeah, I'm a love struck ba - by. You got me

A



E7



love struck, ba - by. And I know just what to do.

To Coda



To Coda

D7



To Coda

A7



First system of musical notation (treble and bass staves) featuring a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a steady eighth-note accompaniment.

E7



A



Second system of musical notation, continuing the piece with similar melodic and harmonic patterns. The treble staff features a more active melody with some beamed eighth notes.

1,2

E7



3

E7



D.S. al Coda

Third system of musical notation, featuring a double bar line and a repeat sign. The first measure is marked '1,2' and the second '3', both with E7 chords. The instruction 'D.S. al Coda' is written above the second measure.

CODA

E5



G5



Fourth system of musical notation, labeled 'CODA'. It features a key signature change to one sharp (F#) and a 3/4 time signature. The melody in the treble staff is composed of quarter and eighth notes, with a final cadence.

D5



5fr

F5



N.C.

A6/9



Fifth system of musical notation, featuring a key signature of one sharp (F#) and a 3/4 time signature. The piece concludes with a final cadence. The instruction 'N.C.' (No Chords) is written above the second measure.

MATCHBOX

Words and Music by
CARL LEE PERKINS

Bright Shuffle

A



mf

I said I'm sit-tin' here — watch - in', match - box hole in my

A



clothes; — I said I'm sit-tin' here won - d'rin',
(watch - in')

D7



match - box hole in my clothes. I

A



To Coda

E7 D7 A

ain't got no match - es, but I sure got a long way to go.

E7 A

I'm an ol' poor boy and I'm a long way from home;

D7

I'm an ol' poor boy and I'm a

A

long way from home; I'll

E7 D7 A

nev - er be hap - py, 'cause ev - 'ry-thing I ev - er did was wrong.

E7 A

Well, _____ if you don't _____ want my peach - es, hon-ey, please don't _____ shake my

D7

tree; If you don't want an - y of those peach-es, hon - ey,

A

please don't mess a - round my tree. _____ I got news _____

E7 D7 A

— for you, ba - by, leave me here in — mis - er - y. — (Spoken:) All right!

E7 A

—

D7 A

—

E7 D7 A

—

E7 A


Well, — let me be — your lit - tle dog — till your big dog comes; —

D7



Let me be — your lit-tle dog —

A



till your big dog — comes, — And when your

E7



D7



A



big dog gets — here, watch how your pup - py dog runs.

E7



D.S. al Coda

Well, — I said I'm

CODA

A



A6



MARY HAD A LITTLE LAMB

Written by BUDDY GUY

Moderately

The piano score for "Mary Had a Little Lamb" is written in 4/4 time with a key signature of two sharps (D major). The tempo is marked "Moderately". The score consists of four systems of music. The first system begins with a *mf* dynamic marking. Chord diagrams for E7 are shown above the staff in the first and second measures of the first system. The second system features an A7 chord diagram above the staff in the third measure. The third system includes E7 and B7 chord diagrams above the staff in the first and fourth measures, respectively. The fourth system starts with an A7 chord diagram in the first measure, followed by an E7#9 chord diagram in the second measure. A first ending bracket labeled "1" spans the final two measures of the piece.

2



Mar - y had a lit - tle lamb, its fleece was white as snow, -
day and broke the teach - er's rules, -



— yeah. Ev - 'ry - where that child - went
— yeah. What a time did they - have



1

you know the lamb was sure to go, yeah.
that - day - at - school. - He fol - lowed her to school one

2



Guitar solo ad lib.



1, 2

3

Tis - ket,



tas - ket,

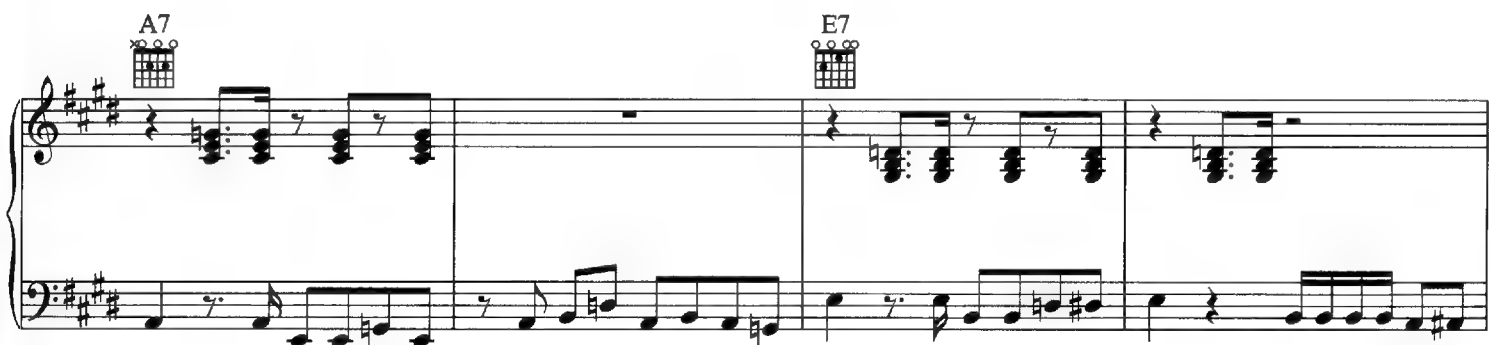
a green and yel - low bas - ket.



Sent a let - ter to my ba - by,

on my way I passed _

E7



MEMPHIS BLUES

Words and Music by
W.C. HANDY

Moderate Blues

mf

C7 F

You want to be my man, — you got to give me for - ty dol - lars

Bb Bbm F Bb7

down. You want to be my man, you'll give me

F

for - ty dol - lars down. _____ If you don't

C7 F

be my man, — your ba - by's gon - na shake this town. _____

1 2 C7

— You want to — Mis - ter Crump don't 'low — no
Crump don't 'low — it,

F

eas - y rid - ers here,
ain't goin' have _ it here,

C7

Crump don't 'low _ no eas - y rid - ers here. }
Crump don't 'low _ it, ain't goin' have _ it here. }

A

D7

We don't care _ what Mis - ter Crump don't 'low _

G7 C7

we gon - na bar'l - house an - y - how, — { Mis - ter Crump don't 'low — no
Mis - ter Crump can go — and

1 F

eas - y rid - ers here.
catch his - self — some

2 F C7

air.

F

I'm go - in'

Bb



down the riv - er, go - in' down to the riv - er, goin' to take my rock - in' chair, _



Bb7



Eb



— goin' to the riv - er, — goin' to take my rock - in'



Bb



chair.

F7



Blues o'er take me,



Bb



goin' to rock a - way from

Bb



here.

F7



Oh de

Bb




Bb7

Mis - sis - sip - pi Riv - er, Mis - sis - sip - pi Riv - er so _____ deep an' wide, _

Eb



— I said the Mis - sis - sip - pi Riv - er's so _____ deep and

Bb

F7

wide. Man I love, _

Bb

Bb7

Bbdim Ebm6

Bb

he is on the oth - er side. _____

THE MIDNIGHT SPECIAL

New Words and New Music Adaptation by HUDDIE LEDBETTER
Collected and Adapted by JOHN A. LOMAX and ALAN LOMAX

Medium Rock

G

mf

N.C. C7

You get us in the morn - in' you hear the ding - dong
Hous - ton, you'd bet - ter walk on
Lu - cy how in the world do you

G D

ring. Now you look up - on a ta - ble
by. Oh, you'd bet - ter not gam - ble, boy,
know? I know by her a - pron and by

C7 G C G

you see the same damn thing. You find no food up - on that
I say you'd bet - ter not fight. Well now, the sher - iff, he'll grab
the dress that she wore, an um - brel - la on her shoul -

C7 G

ta - ble noth - ing up in the pan.
you and his boys will pull you down.
der, a piece of pa - per in her hand.

D C7

But if you say a thing a - bout it you'd be in trou - ble with the
And then be - fore you know it you're pen - i - ten - ti - a - ry
She gon - na see the sher - iff to try to free her

G

N.C.

C7

man. _____
bound. _____
man. _____

A - let the mid - night spe - cial

G

shine her light on me, a - let the mid - night

D

C7

1, 2
G

spe - cial shine her ev - er - lov - in' light on me.

N.C.

3
G

G13

{ Well, if you're ev - er in light on me.
Here comes Miss

G6
○○○○

blues, how do you do."

D7
●○○○

Now you look might - y well this morn - in', — but I

C7
●○○○G6
○○○○

can't — get a - long with you.

G#dim7 D7
●○○○ ●○○○G6
○○○○

How can I do right, ba - by,

C9



G6



when you won't do right your - self?

G7



C9



How can I do right, ba - by,

G6




when you won't do right your - self?

D7




If my good gal quits me,


C7 G6




don't want no - bod - y else.




G#dim7 D7 G



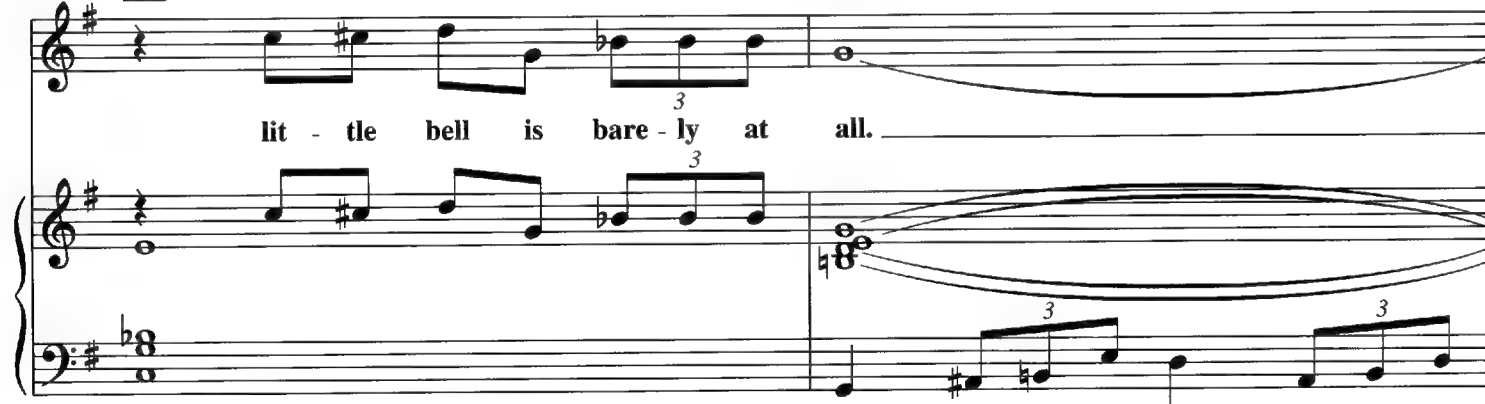
Now that big bell is ring - in',



C7 G6



lit - tle bell is bare - ly at all.





G7 C7

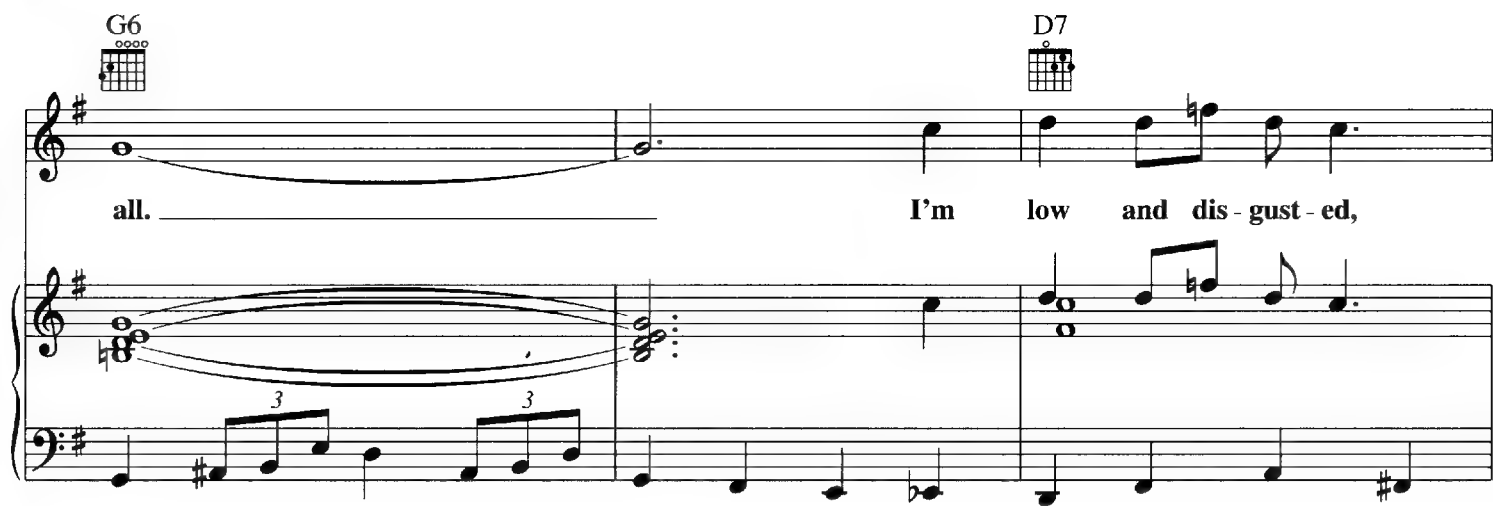




Big bell is ring-in', lit - tle bell is bare-ly at



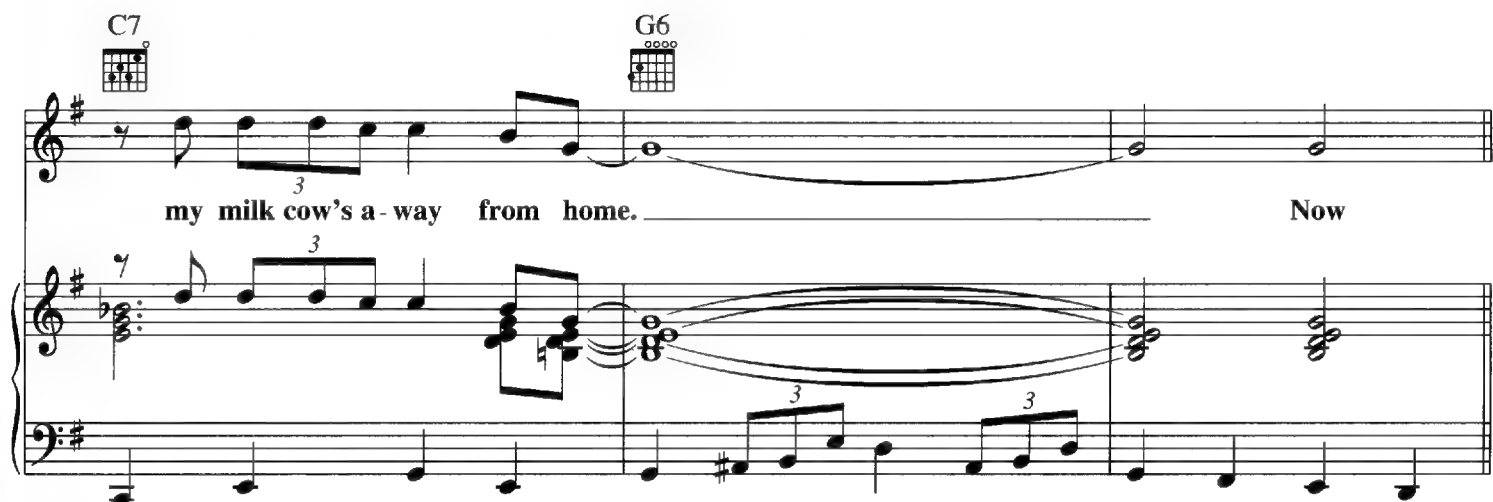
G6  D7 

all. _____ I'm low and dis-gust-ed,



C7  G6 

my milk cow's a-way from home. _____ Now



G6 

read out your hymn-book, preach out your Bi-ble, fall on your knees and pray to



G7  C7 

God to help you. You're gon na need, you're gon-na need my help - some-day;-





I said, "Ma-ma, quit your sin-nin',



please quit your low - down ways." _ Now



I woke up this morn-in', looked out - doors, _ my milk cow's gone, I know by the



way she loads. If you see my milk cow, bud-dy, please _____ drive her home. _

G6 G#dim7 D7

I ain't had no milk and but - ter,

C9 G6 Ab7 G7

long since my cow's been gone.

Additional Lyrics

My blues fell this mornin' and my love came falling down,
 My blues fell this mornin' and my love came falling down,
 I may be a low-down dog, mama, but please don't dog me around.

It takes a rockin' chair to rock, a rubber ball to roll,
 Takes a long, tall, sweet gal to satisfy my soul,
 Lord, I don't feel welcome, no place I go,
 'Cause the woman I love done throwed me from her door.

MY BABE

Written by WILLIE DIXON

Medium beat (♩ = $\frac{3}{4}$)









mf







My babe, — she don't stand no cheat - in', my babe. —
 My babe, — she don't stand no cheat - in', my babe. —



Oh, yes, — she don't stand no cheat - in', my babe. —
 My babe, — she don't stand no cheat - in', my babe. —





Oh, yes, — she don't stand no cheat - in', she don't stand none of that
 Oh, no, — she don't stand no cheat - in', ev - 'ry - thing she do — she

mid - night creep - in'. My babe, true lit - tle ba - by is
do so pleas - in'. My babe, true lit - tle ba - by is

E \flat 6 **G \flat dim7** **Fdim7** **Fm7**

my babe. My babe, I
my babe. My babe, she don't




E \flat 6 **G \flat dim7** **Fdim7** **Fm7** **E \flat 6**

know she loves me, my babe.
stand no fool - in', my babe.





G \flat dim7 **Fdim7** **Fm7** **E \flat 6**

Oh, yes, I know she loves me, my babe.
My babe, she don't stand no fool - in', my babe.









B \flat 7






Oh, yes, I know she loves me, she don't do noth - in' but
 Oh, yes, she don't stand no fool - in'. When she's hot there

kiss and hug me. My babe, true lit - tle ba - by is
 ain't no cool - in'. My babe, true lit - tle ba - by is

1    
 2    

my babe. my babe, true lit - tle ba - by is

Repeat and Fade    
 Optional Ending 

my babe. True lit - tle ba - by is my babe.

NIGHT TIME IS THE RIGHT TIME

221

Words and Music by ROOSEVELT SYKES
and JAMES ODEN

Moderately

Bb7

Ab7

Eb

Ab

Adim

Eb

Bb7

You know the

Eb7

night-time, dar - lin', is the right time to be -
moth - er, now, had - n't died now, and my

fa - ther - with the one you love, now. Say now, oh, ba -
left me poor child cry - in'.

Ab7



by, well now, come on, ba - by now, I wan na be the one you
I want you to hold my

Eb7



love now. You the one I'm think - in' of. } And the night
hand. _ Yeah, _ tight as you can. }

Bb7



Ab7



Eb7



time is the right time to be with the one you love, now.

1

2

You know my Night and day,

night and day, night and day, night and day,

Ab7 4fr Eb7

night and day, night and day, night and day,

Bb7 4fr Ab7

night and day, night and day, night and day,

Eb7

night and day, night and day. night and day. —

NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT

Words and Music by
JIMMIE COX

Moderately slow

mf

B \flat **Bdim7** **F** **Cm/E \flat** **D** **G7**

G7 \flat 5 **C7** **F** **A7/E** **D7**

Gm **D7/A** **Gm** **B \flat** **Bdim7**

F **Cm/E \flat** **D7** **G9** **G7 \flat 5** **C7**

I once lived the life of a mil - lion - aire, _

spend - ing my mon - ey, I did - n't care, _ al - ways tak - ing my friends out

for a good time, _ buy - ing cham - pagne, _ gin and wine. _ But

F A7/E D7 Gm D7/A

just as soon — as my dough got low, — I could-n't find a friend, no

Gm Bb Bdim7 F Cm/Eb D7

place I'd go. — If I ev - er get my hands on a dol - lar a - gain, — I'm gon-na

G9 G7b5 C7 F A7/E D7

squeeze it and squeeze it — till the ea - gle grins. — No - bod - y knows you

Gm D7 Gm Bb Bdim7 F Cm/Eb D7 G9

when you're down and out. In your pock-et, not one pen-ny and your friends

C7 F A7/E D7

you have-n't an - y. And soon as you get on your feet a - gain, -

Gm D7 Gm D7 Gm Bb Bdim7

ev - 'ry - bod - y is your long lost friend. It's might - y strange, with -

F Cm/Eb D7 G9 G7b5 C7

out a doubt, - but no - bod - y wants you - when you're down and out. -

G9

1 D**b**9 C9 F6 C7#5 2 D**b**9 C9 F6

No - bod - y wants you - when you're down and out. - down and out. -

ORGAN GRINDER BLUES

Words and Music by
CLARENCE WILLIAMS

Moderately (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

Chord symbols and dynamics shown in the score:

- System 1: C6, C[#]dim7, Dm7, G7, C6, C[#]dim7 (mf)
- System 2: Dm7, G7, C6
- System 3: C9
- System 4: F7

C6

C#dim7

G7

C6

C7

A^{dim}7/C

D^{dim}/C

To Coda

C6

G7

C6

Or

gan grind - er,

or - gan grind - er, { or - gan grind - er
you don't have to

C7 F7

way pass down on Ram-part
pass your hat no Street. more.

C6 C#dim7

Your sweet mu - sic is sure - ly hard - to beat.
Your sweet mu - sic is what I've been wait - in' for.

G7 C6 C7 Adim7/C Ddim/C

1 2 D.S. al Coda

C6 G13 C6 G13

CODA C6

PARCHMAN FARM BLUES

Written and Composed by
BUKKA WHITE

Fast



mf

1. Judge
2. Oh,
3.-5. (See additional lyrics)

gim - me

life good - this bye, morn wife. - in' down Oh, on ____
you ____

Parch - man Farm. ____
have ____ done gone. ____

Judge — gim - me life this morn - in'
 Oh, — good - bye, wife. —

down — on Parch - man Farm. I would - n't
 Oh, — you have done gone. But I

hate hope it so bad, but I left my
 hope some - day you will hear my

wife — in mourn - in'.
 lone - some song. —



Additional Lyrics


3. Oh you, listen you men
 I don't mean no harm
 Oh-oh listen you men
 I don't mean no harm
 If you wanna do good
 You better stay off old Parchman Farm, yeah.
4. We go to work in the mo'nin
 Just a-dawn of day
 We go to work in the mo'nin
 Just a-dawn of day
 Just at the settin' of the sun
 That's when da work is done, yeah.
5. Ooh, I'm down on old Parchman Farm
 I sho' wanna go back home, yeah
 I'm down on the old Parchman Farm
 But I sho' wanna go back home, yeah
 But I hope someday I will overcome.

PLEASE SEND ME SOMEONE TO LOVE

Words and Music by
PERCY MAYFIELD

Slow Blues


E




Hea - ven, — please send to all man -

mf

E7




A





kind, — un - der - stand - ing — and — peace of

B \flat dim7



F#7




To Coda 

E/B



B \flat m7 \flat 5



mind. — But, if it's not ask - ing too much, —

A9 B9 C9

please - send me some - one — to love.

B9 E6

Show all the world how to

E13 E7/G# E7 A7

get a - long, — peace will en - ter — when

Bb dim7 F#7 E/B Bbm7b5

hate is gone. — But if it's not — ask - ing too much, —

A7 B7 E

please_ send me some - one_ to love.

E6 E E7/G# A13 4fr Am7

I lay a - wake nights_ and pon - der_ world

E E7 F#m9 2fr B13 6fr

trou - bles._ My an - swer_ is al - ways_ the

E6 E7 A Am9

same._ That un - less men_ put an end_ to

E C#7#5 F#7

all of this, _____ hate will put the world _____ in a

B7#5 E6

flame, _____ what a shame. _____ Just be - cause I'm _____ in _____ mis - er -

Instrumental solo

E7 D/F# E7/G# E7 A7

y, _____ I'm not beg - ging for _____ no _____

Bbdim7 F#7 E/B Bbm7b5

_____ sym - pa - thy. But, if it's not _____ ask - ing too much, _

A7 B7 E6

please send me some-one to love.

1 2

D.S. al Coda

Heav - en, -

Solo ends

CODA

E/B Bbm7b5 A7 B7

not ask - ing too much, please send me some - one to

E F#m7 Em7/G A7/F# E

love. Hm - m - mm.

RECONSIDER BABY

Words and Music by
LOWELL FULSON

With a beat ($\text{♩} = \text{♩}^3$)

mf

G7

C7

G7

C7

G7

D7

G7

G C7

So long, ³ oh, how I hate to see you

2nd time - Instrumental ad lib.

G C7

go. _____ So long, ³

G

oh, how I hate to see you go. _____ And the

D7 G

way that I will miss you, I guess you will nev - er know. _____



We've been to - geth - er so long, _____
once _____ did love _____ me,



to have to sep - a - rate _____ this way. _____
but now I guess you have changed your mind. _____



We've been to - geth - er so long, _____
You said you once _____ did love _____ me,



to have to sep - a - rate _____ this way. _____
but now I guess you have changed your mind. _____

D7



To Coda

I'm gon - na let you go a - head on, ba - by,
 Why don't you re - con - sid - er, ba - by,

pray that you'll come back home some - day.

D.S. al Coda

You said you

CODA



give your-self just a lit - tle more time.

THE RIGHT TIME

Words and Music by
LEW HERMAN

Medium Blues tempo

f

Bb7

Ab7 4fr

Eb7 **Eb7/G** **Ab7** 4fr **Adim7** **Bb7**

You know the

Eb7

night time, dar- lin', is the right time to be
moth - er, now, hadn't a dime, now. My fa -

ther with the one you love, now. — Say now, oh, ba -
left me a poor child of five. — Whoa, — whoa, ba -

Ab7
by, — now. When I come home, ba - by, now, — I wan-na be with the one I
by, — now. When I come home, ba - by, now, — I want you to hold — my —

Eb7
love. — You know what I'm think-ing of. — I know the night -
hand, — yeah, tight as you can. — I know the night -

Bb7 **Ab7**
time, — oh, — is the right time to be with the one you love, —
time, — oh, — is the right time to be with the one you love, —

Eb7



1

— now. —
— now. —

I said, to be with one you
You know what I'm think - in'

love. —

You know, my

2

of. —

Ba - by! —

Ba - by!

Ba - by! —

Oh, — ba - by! —


Ab7



Do I love — you? —

No one a - bove —

E \flat 7



— you. — Hold me tight, — now, and make ev - 'ry-thing al -


4

B \flat 7




right. — Be-cause the night-time, — oh, — is the right —

A \flat 7



4fr

E \flat 7



time — to be — with the one you love. — Oh yeah, —

— now. Tease me! — Squeeze me! —

Leave me! Oh, — don't leave

me. Law - dy, ba - by. Take my

hand, — now. I don't need — no oth - er

man. — Be - cause the night - time — aw, — the right time —

Ab7



Eb7



to be ___ with the one you love, _ now.

Oh ___ yeah, _

___ now.

I said ²ba - by,

ba - by. _

Ba - by! ___

Oh, ___

ba - by, now.

Oh, come on, ba - by. ___

You know I want you by my

Eb7



side. Well, I want you to keep, _____ oh, keep me sat - is -

4

Bb7



fied, _ now. I know the night-time, _____ now, ev - er - y day is the

Ab7



Eb7



right time, _____ yeah, _ to be with one you love, now. Well, _ it's al -

4

right, _____ yeah, yeah, _____ now. _____

SEE SEE RIDER

Words and Music by
MA RAINY

Moderate Blues



mf



See buy _____ me a Rid - er, _____ just as



see long what as you I have am done. _____ Law'd Law'd Law'd, made me love you, shoot my man and



now catch your a gal can - has non - come. _____ You If

Dm7



G7



Dm7



G7



C



made me love you. Now your gal has come.
he won't have me, he won't have no gal at all.

D9



G7



C



G7



C



I'm goin' a - way, ba - by.
See See Rid - er,

G7



C7



I won't be back 'til fall? Law'd Law'd Law'd,
where did you stay last night? Law'd Law'd Law'd, your

F



F#dim7



C



G+



G



goin' a - way, ba - by.
shoes ain't but - toned, your

Won't be back 'til fall.
clothes don't fit you right.

1

C C#dim7 Dm7 G7 Dm7 G7

If I find me a good man, won't be back at
You

2

C Ab7 G7 Dm7 G7

all. I'm gon - na did - n't come home 'til the

Dm7 G7 C G7#5 C6

sun was shin - ing bright.

SATURDAY NIGHT FISH FRY

Words and Music by ELLIS WALSH
and LOUIS JORDAN

Solid beat tempo

Bb **F7**

f

Bbm **Gb7** **F7**

Now if you've ev - er been down to New Or - leans then you can
bud - dy and me was on the main stem, _____

Bbm **Gb9** **F7** **Bbm**

un - der - stand just what I mean. Now all thru the week it's
fool - in' 'round just me and him. We de - cid - ed we could use a lit - tle

Gdim Gb7 Bbm Gb7 Cm7 Bb

qui - et as a mouse but on Sat - ur - day night they go from house to house. You
some - thing to eat, so we went to a house on Ram - part Street. We

Bbm Gb7 F7 Cm7

don't have to pay door and the u - sual ad - mis - sion if you're a
knocked on the door and it o - pened with ease and a


Bbm Gb7 F7 Bbm

cook or a wait - er or a good mu - si - cian. So if you hap - pen to be just
lush lit - tle miss said, "Come in, please." And be - fore we could —

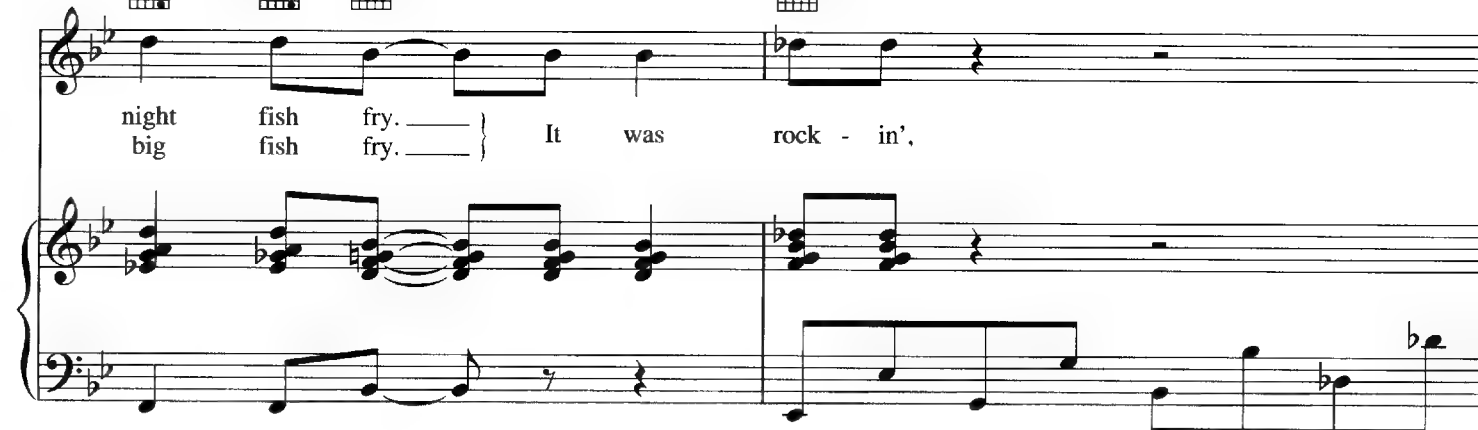
Gdim Gb7 Bb C9

pass - in' by, — we were stop in at the Sat - ur - day
bat an eye — we were right in the mid - dle of a


F9 F7b9 Bb Eb9




night big fish fish fry. — } It was rock - in',




Bb




it was rock - in'. You nev - er




Eb9 Bb




see such scuf - flin' and shov - in' till the break of day. —



Eb9



It was rock - in', it was



B \flat Eb9

rock - in'. You nev - er see such scuf - flin' and

1 B \flat

shov - in' till the break of dawn. ____

G \flat 7 F7 2 B \flat B9

Now my ____

SITTING ON TOP OF THE WORLD

Words and Music by
CHESTER BURNETT

Slowly

G7 **D7**

f

G7 **D7** **G7**

One sum-mer day _____ she went a -

way, _____ gone and left me _____ gone to stay, she's

G7 **D7**

gone _____ but I don't wor - ry _____ 'cos I'm

G7 C C#dim G D7

sit-tin' on top_ of the world. _ All the

3

G7 C7

sum - mer _ worked on this farm _ had to take Christ-mas _ in my

3

G7 D7

o - ver-all. _ She's gone, but I don't _ wor - ry 'cos I'm

3

G7 D7 G7#9 C7 G7#9 G13#11

sit-tin', sit-tin' on top of the world. _

3

SMOKESTACK LIGHTNING

Words and Music by
CHESTER BURNETT

Moderately

N.C.

Cm



Smoke, _____ smoke - stack light - ning,
tell me, ba - by,
tell me, ba - by,

shin - ing just like gold. Well,
what's did the mat ter here? Well,
where you stay last night? Well,

don't you hear me cry - ing, boo -
don't you hear me cry - ing, boo -
don't you hear me cry - ing, boo -

hoo, _____
 hoo, _____
 hoo, _____

boo - hoo, _____
 boo - hoo, _____
 boo - hoo, _____

_____ boo - hoo?
 _____ boo - hoo?
 _____ boo - hoo?

1,2 3

Well, _____
 Well, _____

Well, _____

Cm

stop your train, _____ let us go for a
 fare - thee - well, _____ nev - er see you no

ride. _____ } Well, don't you hear me cry - ing, boo -
more. _____ }

This system features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats. The lyrics are "ride. more." followed by a closing brace, then "Well, don't you hear me cry - ing, boo -".

hoo, _____ boo - hoo, _____

This system continues the vocal melody and piano accompaniment. The lyrics are "hoo, _____" and "boo - hoo, _____".

_____ boo - hoo? _____

This system continues the vocal melody and piano accompaniment. The lyrics are "_____ boo - hoo? _____".

1 2
Well, _____

This system concludes the page with a first ending (marked "1") and a second ending (marked "2"). The lyrics are "Well, _____".

SMOKING GUN

Written by BRUCE BROMBERG,
RICHARD COUSINS and ROBERT CRAY

Moderately



mf

I get a con - stant bus - y sig - nal when I
May - be you want to end it. You've had your
Instrumental solo
stand - ing here — be - wil - dered. I can't re -

call you on — the phone. — I get a strong un - eas - y feel -
fill of my — kind of fun. But you don't know how — to tell —
mem - ber just what I've done. — I can hear the si - rens whin -

- ing you're not sit - ting there — a - lone. — I'm hav - in'
— me, and you know that I'm not that dumb. — I put
- ing, my eyes blind - ed by — the sun. — I

Am7  Em 

nas - ty, nas - ty vi - sions and, ba - by, you're in ev - 'ry one, _____
 two and one to - geth - er, and we know that's not an e - ven
 know that I'll soon be run - ning, my heart's beat - ing just like a _____



Am7 

yeah. _____ And I'm so a - fraid _____ I'm gon - na find you with a
 sum. _____ And I know just where _____ to catch you with that
 drum. _____ Now they've knocked me down _____ and tak - en it, that



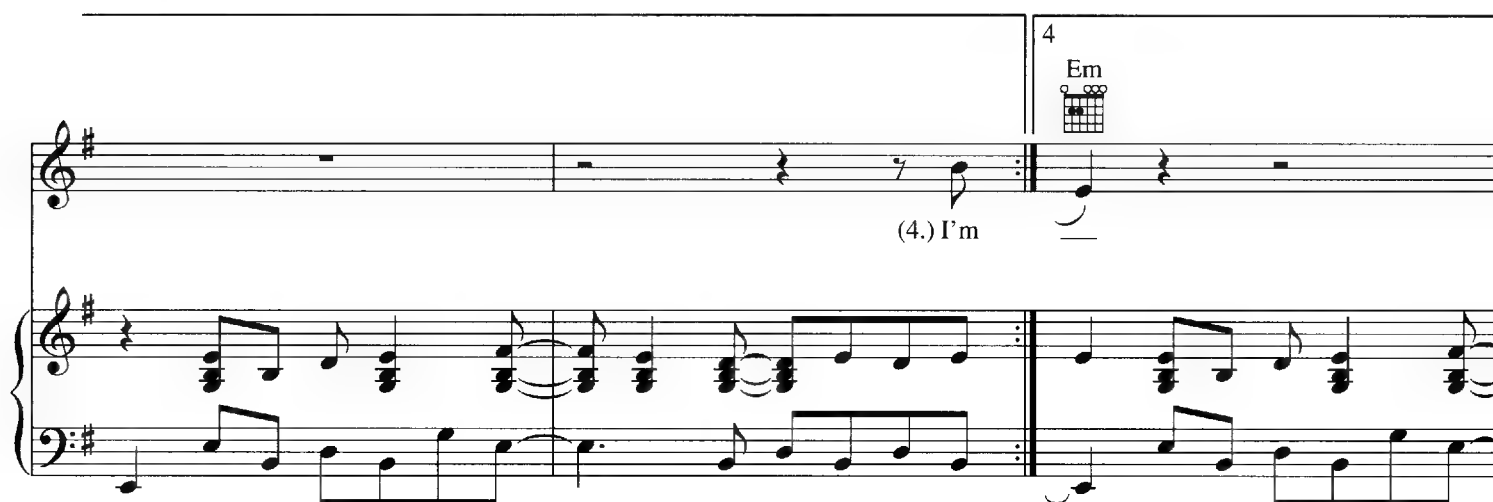
1-3
Em  N.C.

so - called smok - in' gun. _____
 well - known smok - in' gun. _____
 still hot smok - in' gun. _____



4
Em 

(4.) I'm _____



Still hot — smok - in' gun. —

They've tak - en it, that

still hot — smok - in' gun. —

Optional Ending

Repeat and Fade

STATESBORO BLUES

Words and Music by
WILLY McTELL

Moderate Shuffle (♩ ♩ ♩)

N.C.

mf

D7



Musical notation for the first system, featuring a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#). The music consists of a series of chords and eighth notes.

A7



G7



D7



Musical notation for the second system, featuring a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#). The music consists of a series of chords and eighth notes.

A7



D7



G7



Musical notation for the third system, featuring a treble staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The music consists of a series of chords and eighth notes. The lyrics "Solo ends 1.,4. Wake up, ma - ma, 2.,3. (See additional lyrics) turn your lamp down low.." are written below the staff.

Musical notation for the fourth system, featuring a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#). The music consists of a series of chords and eighth notes.

D7



G7



Musical notation for the fifth system, featuring a treble staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The music consists of a series of chords and eighth notes. The lyrics "Wake up, ma - ma," are written below the staff.

Musical notation for the sixth system, featuring a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#). The music consists of a series of chords and eighth notes.

turn your lamp down low. ____ Ya

D7

got no nerve, __ ba - by to turn Un-cle John from your door. ____ To Coda

A7 G7 D7

1,3 2


A7 A7 D7


Guitar solo


G7 D7

G7  D7 




A7  G7 



D7  1 A7  2 A7 

Solo ends Well, my



D7  N.C.

ma - ma died and left me, my pa - pa died and left me. I ain't good look-in', ba - by, but I'm





some-one__ sweet and kind. _____ I'm goin' to the coun-try, ba - by, do you wan - na go?

D7



A7



G7



(Spoken:) If you can't make it, baby,

your sis-ter Lu-cille said she

wan-na go. _____ Well, I sho' nuff tell ya...

D7



A7

D.S. al Coda
(with repeat)

C#13 D13



CODA

Additional Lyrics

2. I woke up this mornin', and I had them Statesboro blues.
I woke up this mornin', and I had them Statesboro blues.
Well, I looked over in the corner, baby.
Your grandpa seem to have them, too.

3. I love that woman better than any woman I've ever seen.
Well, I love that woman better than any woman I've ever seen.
Well, she treat me like a king, yeah, yeah, yeah.
I treat her like a doggone queen.

SUGAR MAMA

269

Words and Music by
JOHN LEE HOOKER

Slow Blues ($\text{♩} = \text{♩}^3$)

G7  Gsus 



Sug-ar ma-ma, sug-ar ma-ma.

mf

3 3

G 



Sug-ar ma-ma, please _come back to me. _ Sug-ar

3 3 3 3

Gsus  G 



ma-ma, sug-ar ma-ma. Sug-ar ma-ma, please _come back to

3 3 3 3

G7



me. Bring my gran - u - lat - ed

sug - ar, sug - ar ma - ma. Sug - ar ma - ma'd ease my mis - 'ry.

They've been

brag - gin''bout your sug - ar, sug - ar ma - ma.

They've been brag-gin' all _____ o-ver town. _____

Mm mm mm mm mm mm mm

mm mm mm mm.

They've been brag-gin' 'bout your sug-ar.

Gsus 3fr G

They've been brag-gin' all _____ o-ver town. _____

G7




Ev-'ry - where I go, sug-ar ma-ma, sug-ar

ma - ma, I sure can hear your name.

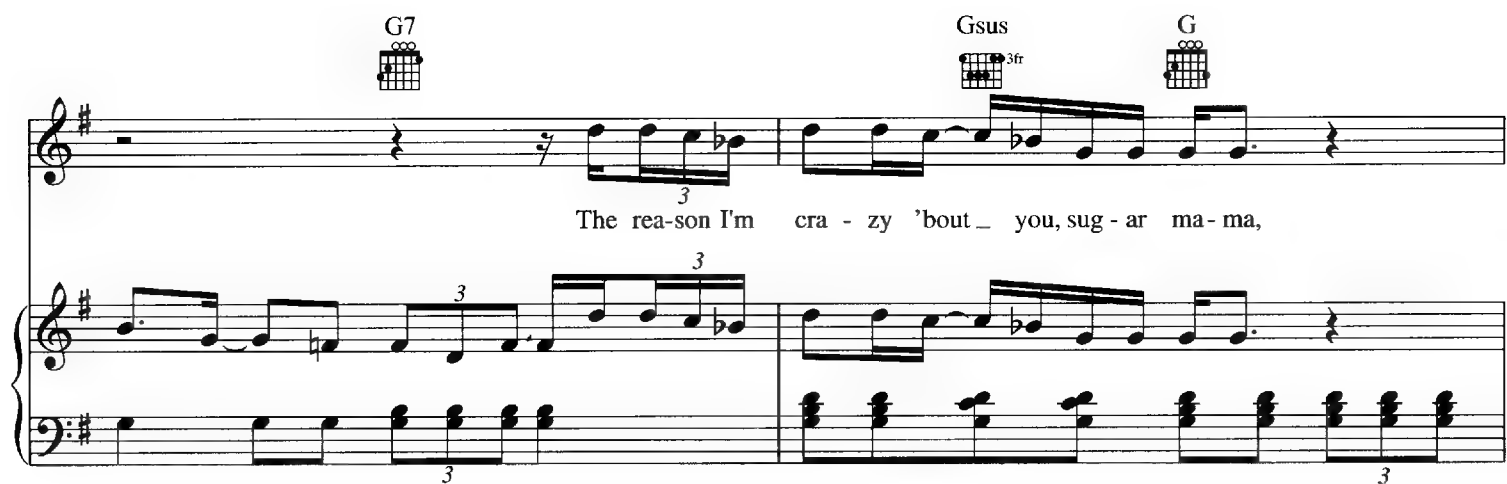
The rea-son I'm cra - zy 'bout you,

sug - ar ma - ma, be-cause you ease my

wor-ried mind.

G7  Gsus  G 

The rea-son I'm cra - zy 'bout you, sug - ar ma - ma,

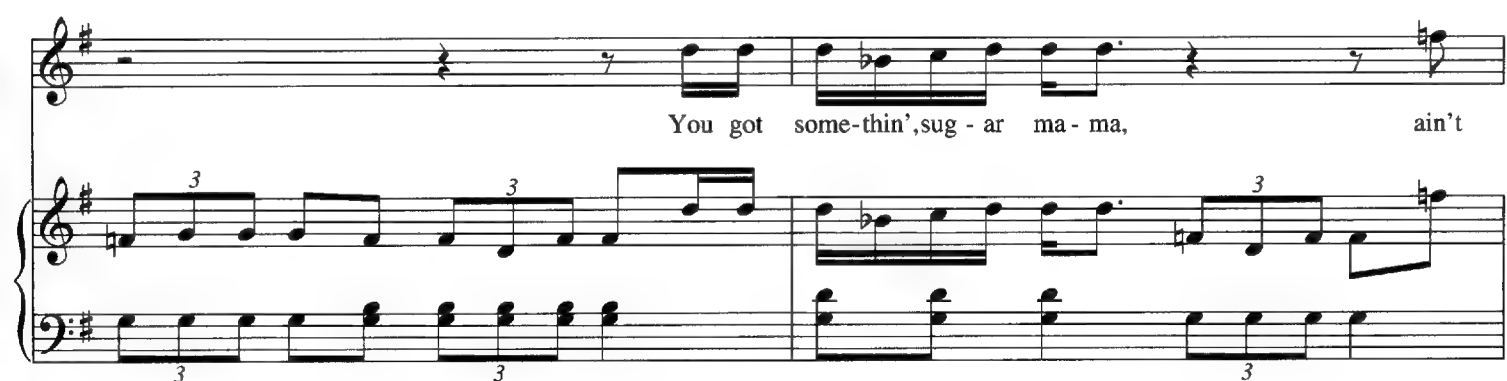


Gsus  G 

be-cause you ease my wor-ried mind. —



You got some-thin', sug - ar ma - ma, ain't



no-bod-y else — got but you. —



G7



First system of musical notation. The treble clef staff contains a whole rest. The piano accompaniment consists of eighth and sixteenth notes with triplet markings (3) in both hands.

Second system of musical notation. The treble clef staff contains the vocal melody with the lyrics: "I like my cof - fee sweet ear - ly in the morn - in'." The piano accompaniment continues with eighth and sixteenth notes and triplet markings.

Third system of musical notation. The treble clef staff contains the vocal melody with the lyrics: "You know I'm cra - zy 'bout my tea at night." The piano accompaniment continues with eighth and sixteenth notes and triplet markings.

Fourth system of musical notation. The treble clef staff contains the vocal melody with the lyrics: "(Spoken:) You know what I mean about that, sugar mama." followed by "I like my". The piano accompaniment continues with eighth and sixteenth notes and triplet markings.

TEN LONG YEARS

Words and Music by RILEY B. KING
and JULES BIHARI

Moderately slow (♩ = $\overset{\frown}{\text{3}}$)

Ab7#9  10fr

Eb7 

Oh, —

mf





Ab7  4fr

Db7  4fr

— I had a wom - an, she was nice and lov - in' to me in ev - 'ry
it's for ten long years, — yes, — she was my pride and
all o - ver, ba - by, babe, you know I'm all — a -

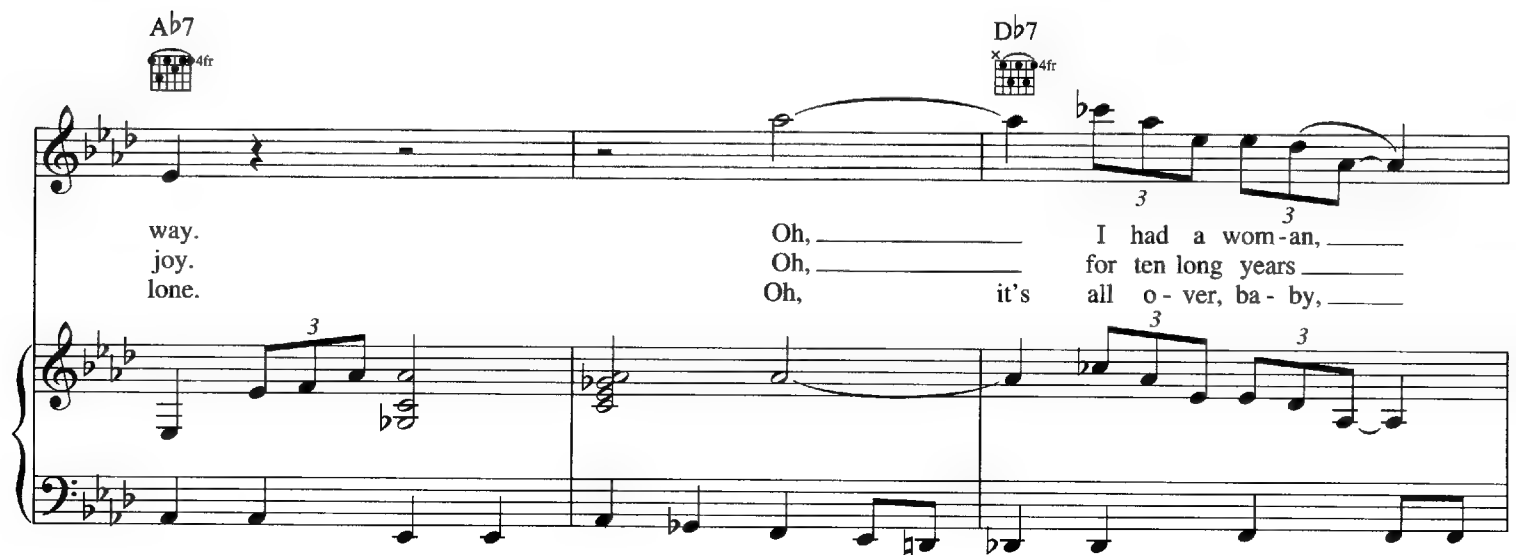


Ab7  4fr

Db7  4fr

way.
joy.
lone.

Oh, — I had a wom-an, —
Oh, — for ten long years —
Oh, it's all o - ver, ba - by, —



she was nice and lov - in' to me in ev - 'ry way.
babe, you know I'm all _____ a - lone.

Ab7 4fr

Oh, she used to love me, bring my break-fast to the bed ev - 'ry
Oh, I used to call her my lit-tle girl, she used to call me her lit-tle
Well, the rea-son I sing these blues, yes, you know my ba - by's

Eb7 4fr Db7 4fr

1, 2 day. _____ Oh,
boy. _____ Oh,

Ab7 4fr E7 Eb7

3 gone. _____

Ab7 4fr N.C. Gb7 G7 Ab7 4fr

THE THINGS THAT I USED TO DO

Words and Music by
EDDIE "GUITAR SLIM" JONES

Moderately slow

C+ F7 Bb9

1. Things that I used to do, Lord, I won't do no
3. *Instrumental solo ad lib.*


mf

F7

more. The

Bb9 F7

things that I used to do, Lord, I won't do no more.

C9  Bb9 



I used to sit and hold your hand, dar - lin', cry, — ba-by, do not go.



F7  C9 

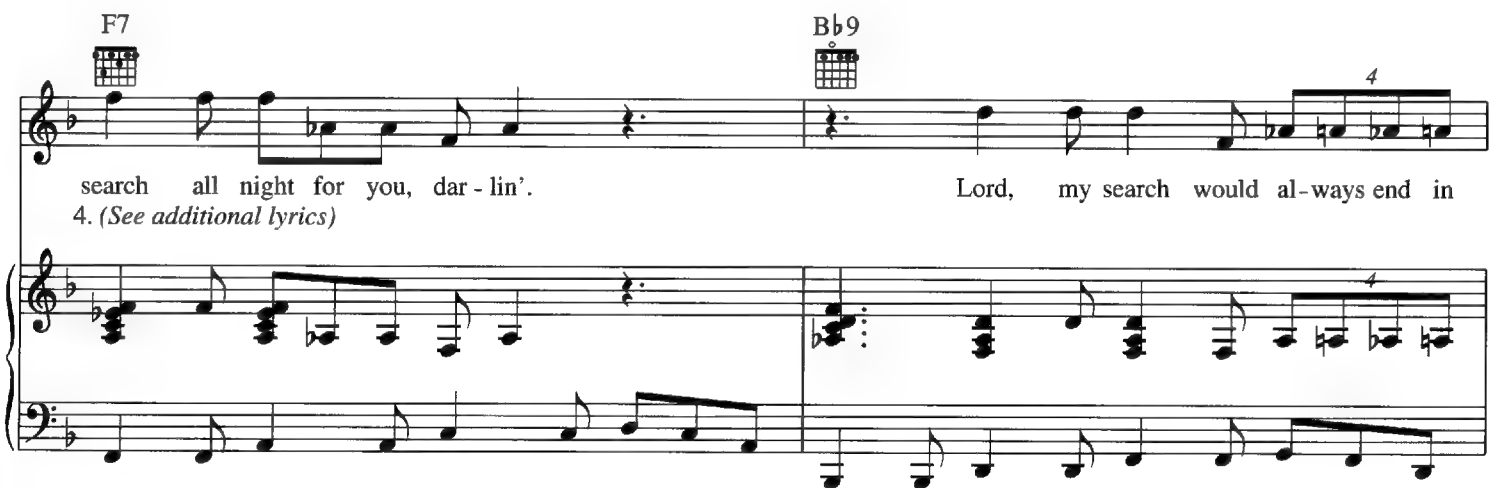
2. I used to



F7  Bb9  4

search all night for you, dar - lin'. Lord, my search would al-ways end in

4. (See additional lyrics)



F7  Bb9 

vain. I used to search all night for you, dar-lin'.





 Lord, my search would al-ways end in vain.

But I knew all the time, dar-lin', that you was hid out wit' your

oth-er man. _ Noth-in' I can do to please you, dar-lin'.

Oh, I just can't get a-long wit' you.

Additional Lyrics

4. I'm goin' to send you back to your mama, darlin'. Lord, I'm goin' back to my family, too.
 I'm goin' to send you back to your mama, darlin'. Lord, I'm goin' back to my family, too.
 Nothin' I can do to please you, darlin'.
 Oh, I just can't get along wit' you.

THREE HOURS PAST MIDNIGHT

281

Words and Music by JOHNNY WATSON
and SAUL BIHARI

Moderately slow (♩ = ♩♩)



1. It is



three hours - past mid-night and my ba-by's no-where a - round.

2.,3. (See additional lyrics)



Yes, three hours - past mid-night and my ba - by's no-where a -

round. — Well, I lis - ten so hard — to hear her foot-steps.

To Coda ⊕

Ain't — e - ven heard — a sound. Well, I

2

C7

First system of musical notation, featuring a piano accompaniment with a G7 chord diagram above the staff.

Second system of musical notation, featuring a piano accompaniment with D7, C7, and G7 chord diagrams above the staff.

D.S. al Coda

Well, I

Third system of musical notation, featuring a piano accompaniment with a triplet of eighth notes.

CODA

train.

Fourth system of musical notation, featuring a piano accompaniment with G7, C7, G7, F9, G#11, and G9 chord diagrams above the staff.

Additional Lyrics

2. Well, I toss and tumble on my pillow, but I just can't close my eyes.
Well, I toss and tumble on my pillow, but I just can't close my eyes.
If my baby don't come back pretty soon,
Yes, I just can't be satisfied.
3. Well, I tried so hard to take it, but my baby's drivin' me insane.
Well, I tried so hard to take it, but my baby's drivin' me insane.
Well, if she don't come back pretty soon,
Yes, gonna catch that midnight train.

THIRD DEGREE

Written by WILLIE DIXON
and EDDIE BOYD

Very slowly

mp

D7 G7 D7 G7

D7 Bb9 A9 Eb9 D9

Got me ac-cused of peep-in'.
Got me ac-cused of mur-der.
Got me ac-cused of tax-es,

I can't see a thing. —
I ain't harmed a man. —
I ain't got a dime. —

Got me ac-cused of pet-tin'. I can't
Got me ac-cused of for-g'ry. I can't
Got me ac-cused of chil-dren. And ain't

e - ven — raise my hand. —
e - ven — write my name. —
none of — them was mine. —

Bad luck, —

G9

bad _____ luck _____ is kill-in' me.

D7

Well, I just can't stand _____

Bb9 A9 5fr

no more of this third de - gree. —

G9 1-3 D7 G7

third de - gree. —

D7 A7 4 D7 D7/F# G7 G#dim7 D7 Eb9 D9 4fr

THE THRILL IS GONE

Words and Music by ROY HAWKINS
and RICK DARNELL

Moderate Blues (♩ = $\overset{3}{\text{♩}}$)

G F#7sus F#7 Bm

mf

F#7 Bm

The thrill is gone. — The thrill has gone — a —
The thrill is gone. — It's gone a — way — for

way.
good.

The thrill is gone, — ba — by.
The thrill is gone, — ba — by.

The thrill has gone — a — way. —
It's gone a — way — for good. —

Bm Em

Bm

G F#7sus F#7

You know you done me wrong, _____ ba - by. And you'll be sor -
 Some - day I know I'll be o - pen - armed, ba - by, just like I know _____

Bm F#7

_____ ry some day. _____ should.
 a good man

Bm

The thrill is gone. It's gone a - way -
 You know I'm free free now, _____ ba - by, I'm free from your -

Em

from me. The thrill is gone, _____ ba - by.
 spell. Oh, I'm free free _____ free now.

Bm



The thrill has gone a - way - from me.
I'm free _____ from your _____ spell.

3 3



Al - though I'll _____ still live on, _____ but so _____
And now that _____ it's all o - ver, all I can



1



2



lone - ly _____ I'll _____ be.
do _____ is _____ wish you well.

WANG DANG DOODLE

Written by WILLIE DIXON

Moderate Blues (♩ = $\overset{\frown}{\text{3}}$)

F7

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in G major, 2/4 time, and consists of four measures. The first measure starts with a forte (f) dynamic. The voice part is in G major, 2/4 time, and consists of four measures. The lyrics "The Rose Tree" are written below the voice staff. A small icon of a music book is located above the first measure of the piano part.

Musical score for the song "Automatic" by Slim, Red, and Sam. The score is in 4/4 time, key of B-flat major. It features a vocal melody and a piano accompaniment. The lyrics are: "Tell Automatic Slim, tell Crawl-in' Red, tell Fats and Wash-board Sam that".

Ra - zor Tot - in' Jim. ____ Tell Butch - er Knife Tot - in' An -
 Ab - ys - sin - ian Ned. ____ Go tell ol' ____ Pis - tol Pete -
 ev - 'ry - bod - y gon' - jam. ____ Tell Shak - in' Box - car Joe -

- nie, tell Fast Talk-in' Fan - nie.
 to tell ev - 'ry - bod - y he meets. _
 we got saw - dust on the flo'. _ To - Tell

We gon - na pitch a ball _ a - down to that un - ion hall. _
 night we need _ no rest, _ we gon - na real - ly throw a mess. _
 Peg and _ Car - ol - ine Din' _ we gon - na have a heck of a time, _

We gon - na romp and tromp - till mid - night, we gon - na
 We gon - na knock down all _ the win - dows, we gon - na
 and when the fish scent fills _ the air, _ there'll be

fuss and fight _ till day - light. } We gon - na pitch a _ Wang Dang
 kick down all _ the doors. _
 snuff juice ev - 'ry - where. _

Doo-dle all night long. All night

long, all night long. All night

long, all night long. We gon-na pitch a Wang Dang

Doo-dle all night long. 1, 2 3
} Tell
} Tell

TROUBLE IN MIND

Words and Music by
RICHARD M. JONES

Moderate Boogie Blues (♩ ♩ ♩³)

The musical score is written for voice and piano. The key signature is E major (three sharps: F#, C#, G#) and the time signature is 4/4. The tempo/style is 'Moderate Boogie Blues' with a rhythmic pattern of quarter, quarter, and eighth-note triplet. The score is divided into three systems, each with a vocal line and a piano accompaniment. Chord diagrams for guitar are provided above the vocal line at the start of each system: E, B7, E, B7, E7, A7, and E.

System 1: The vocal line begins with a whole rest, followed by the lyrics 'Trou-ble in mind, I'm blue,'. The piano accompaniment starts with a forte (*f*) dynamic and features triplet eighth notes in the right hand and a steady eighth-note bass line in the left hand.

System 2: The vocal line continues with the lyrics 'but I won't be blue al-'. The piano accompaniment continues with the same rhythmic pattern.

System 3: The vocal line concludes with the lyrics 'ways, 'cause that sun's gon - na shine _ in'. The piano accompaniment continues with the same rhythmic pattern.

B7 E

my back door — some - day. —

B7 E

Now all you men's the same, —

B7 E7

but not a one e - nough — to change my

A7 E

name, 'cause that sun's gon - na shine — in

B7 E

my back door — some - day. —

B7 E

I'm gon - na lay my head —

B7 E7

on that lone - some rail - road

A7 E

line, and let the two - nine - teen —

B7 E B7

ease my trou - bled mind. — Trou - ble in

R.H.

3

E B7 E7

mind, I'm blue, — but I won't be blue al -

A7 E

ways, 'cause that wind's gon - na come — and

B7 E E7

blow my blues a - way. —

3 3 3

TUPELO

(Tupelo Blues)

Words and Music by
JOHN LEE HOOKER

THIS MELODY CONTINUES UNDER NARRATION

Talking Blues

mf

Abm7

Did you read about the flood? It happened long time ago,
A little country town way back in Mississippi.
It rained and it rained, it rained both night and day.
The poor people got worried, they began to cry,
“Lord have mercy, where can we go now?”

There were women and there was children screaming and crying,
“Lord have mercy and a great disaster,
Who can we turn to now, but you?”
The great flood of Tupelo, Mississippi.

It happened one evening, one Friday evening a long time ago,
It rained and it started raining.
The people of Tupelo, out on the farm gathering their harvest,
A dark cloud rolled back in Tupelo, Mississippi. Hm Hm

AFTER NARRATION

Was-n't that a might - y time, was-n't that a might - y

time? _____ It rained both night and

day, the poor people had no place to

go, hm, in a

lit - tle town, called Tu - pe -

lo.

Repeat and Fade

TURN ON YOUR LOVE LIGHT

Words and Music by DON ROBEY
and JOE SCOTT

Fast (♩ = $\overset{\frown}{\text{3}}$)

First system of musical notation. Treble and bass staves. Chords: F, Bb, F, Bb. Dynamics: *mf*.

Second system of musical notation. Treble and bass staves. Chords: F, Bb, F, Bb.

Third system of musical notation. Treble and bass staves. Chords: F, Bb, F, Bb. Lyrics: With - out a

Fourth system of musical notation. Treble and bass staves. Chords: F, Bb, F. Lyrics: warn - in' you broke my heart.

You took it, dar - lin', and you tore it a -

part. You left me sit - tin'
lone - ly

in the dark cry'n'. You said your
in the mid - dle of the night. I need you,

love dar - lin', to make me things was al - dy'n'
right.

B \flat F B \flat

I'm beg - gin' you, ba - by, ba - by,
Come on, ba - by, come on,

F B \flat F

please. _____
please. _____

I'm beg - gin' you, ba - by,
Come on, ba - by,

B \flat F B \flat

ba - by, please. _____
ba - by, please. _____ } Turn on the

F B \flat F

light, _____ let it shine on me. _____

Bb F Bb

Turn on your love light, let it shine on me. _

F Bb F

To Coda

Let it shine, _ shine,

Bb F Bb

shine, let it shine. _

F Bb F Bb

F Bb F Bb D.S. al Coda

I get a lit - tle

CODA Bb F Bb

A lit - tle bit high - er, A lit - tle bit

F Bb F

high - er, just a lit - tle bit high - er,

Bb F Bb F

a lit - tle bit high - er. —



Turn on the light, _



let it shine on me. _____ Turn on your love light,



let it shine on me. _____





You shook me all _____ night long. _____
just like a hur - ri - cane. _____

G7



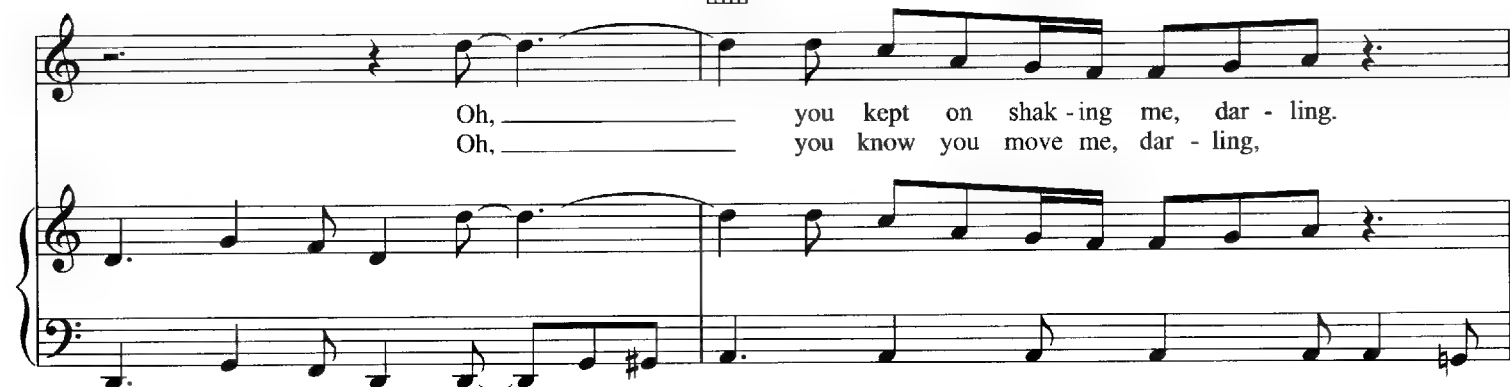

You know you shook me, ba - by.
You know you move me, ba - by,

D7



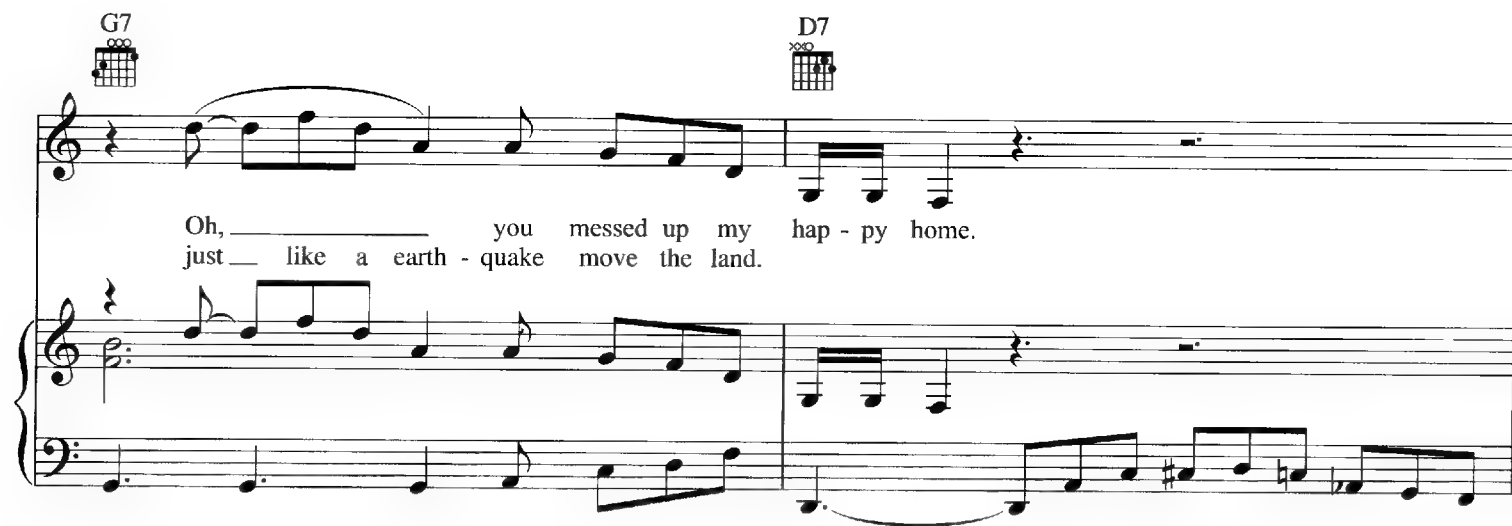

You shook me all _____ night long. _____
just like a hur - ri - cane. _____

A7

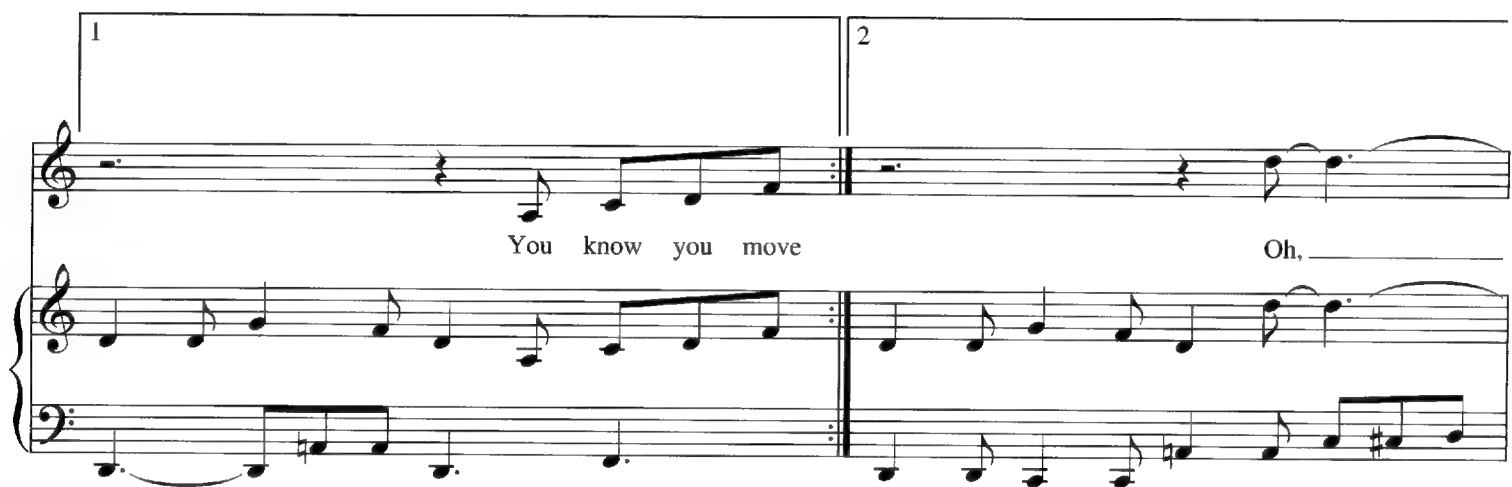
Oh, _____ you kept on shak - ing me, dar - ling.
Oh, _____ you know you move me, dar - ling,

G7 D7



Oh, _____ you messed up my hap - py home.
just — like a earth - quake move the land.

1 2



You know you move Oh, _____



— some - time I won - der what my poor wife and child's — gon - na do.



Oh, _____

G7



— some - time I won - der what my poor wife and child's - gon-na do.

D7



Hey, —

A7



G7



— you knowed you made me mis - treat them, dar - ling. Whoa, — I'm mad-ly in — lovewith you.

D7



A7

D.S. (Lyric 1) and Fade

You know you shook

YOU'VE GOT TO LOVE HER WITH A FEELING

By FREDDIE KING
and SONNY THOMPSON

Moderately slow

Guitar Chords:

- Bb7
- Eb7
- Bb7
- Gdim7
- F#dim7
- Bb/F
- Gb9
- F7
- N.C.
- Bb7
- N.C.
- Bb7
- N.C.
- Bb7
- N.C.

Lyrics:

Now if you wan - na love that wom - an, you love her with a thrill.
 She shakes all o - ver when she _ walks. She makes a
 The _ cops took her in, she did - n't need no bail. She

'Cause if you don't, some oth - er man will. _
 blind _ man see and an - oth - er man talk. _
 wig-gled one time for the judge, judge put the cops _ in the jail. _

E \flat 7 **B \flat 7**

Love herwith a feel - in'. — You got to love herwith a feel - in'. —

F7 **1, 2 E \flat 7**

Love herwith a feel - in' — or don't you love at

B \flat 7 **G \flat 9** **F7** **N.C.**

all.

3 E \flat 7 **N.C.** **B \flat 7/D** **E \flat 7** **E \dim 7** **B \flat 7** **N.C.** **B9** **B \flat 9**

or don't you love me at all. —

AIN'T NOBODY'S BUSINESS
AS THE YEARS GO PASSING BY
BABY PLEASE DON'T GO
BEFORE YOU ACCUSE ME (Take a Look at Yourself)
BIG BOSS MAN
BLUES BEFORE SUNRISE
THE BLUES IS ALRIGHT
BLUES WITH A FEELING
BORN UNDER A BAD SIGN
BOURGEOIS BLUES
BRIGHT LIGHTS, BIG CITY
CALDONIA (What Makes Your Big Head So Hard?)
CATFISH BLUES
CHEAPER TO KEEP HER
COME ON IN MY KITCHEN
CRAZY BLUES
CROSSCUT SAW
DIMPLES
EARLY IN THE MORNIN'
EASY BABY
EVERYDAY I HAVE THE BLUES
FLIP, FLOP AND FLY
FORTY-FOUR
FURTHER ON UP THE ROAD
GANGSTER OF LOVE
GOING DOWN SLOW
GOOD MORNING LITTLE SCHOOLGIRL
GOT MY MO JO WORKING
HAVE YOU EVER LOVED A WOMAN
HI-HEEL SNEAKERS
HOW LONG, HOW LONG BLUES
I AIN'T GOT YOU
I JUST WANT TO MAKE LOVE TO YOU
I KNOW WHAT YOU'RE PUTTIN' DOWN
I'D RATHER GO BLIND
I'M A MAN
I'M READY
IF YOU LOVE ME LIKE YOU SAY
IT HURTS ME TOO
JUKE
KANSAS CITY

KEY TO THE HIGHWAY
KIDNEY STEW BLUES
KOZMIC BLUES
THE LEMON SONG
LET THE GOOD TIMES ROLL
LET'S HAVE A NATURAL BALL
LITTLE RED ROOSTER
LOVE STRUCK BABY
MARY HAD A LITTLE LAMB
MATCHBOX
MEMPHIS BLUES
THE MIDNIGHT SPECIAL
MILK COW BLUES
MY BABE
NIGHT TIME IS THE RIGHT TIME
NOBODY KNOWS YOU WHEN YOU'RE
DOWN AND OUT
ORGAN GRINDER BLUES
PARCHMAN FARM BLUES
PLEASE SEND ME SOMEONE TO LOVE
RECONSIDER BABY
THE RIGHT TIME
SATURDAY NIGHT FISH FRY
SEE SEE RIDER
SITTING ON TOP OF THE WORLD
SMOKESTACK LIGHTNING
SMOKING GUN
STATESBORO BLUES
SUGAR MAMA
TEN LONG YEARS
THE THINGS THAT I USED TO DO
THIRD DEGREE
THREE HOURS PAST MIDNIGHT
THE THRILL IS GONE
TROUBLE IN MIND
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